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VOGUE

TEXTILES

"Onyx" Silk Hosiery

in a lavish and superb assortment of exquisite designs.
Hand embroidered in black and all colors to match gowns and footwear.
Sold at all leading shops.

Lord & Taylor *Wholesale Distributors* *NEW YORK*

TEXTILES
11 October, 1906 PRICE, TEN CENTS FOUR DOLLARS A YEAR
VOL. XXVII. NO. 15 (WHOLE NUMBER 722.) PUBLICATION OFFICE, 11 EAST 24TH STREET, NEW YORK
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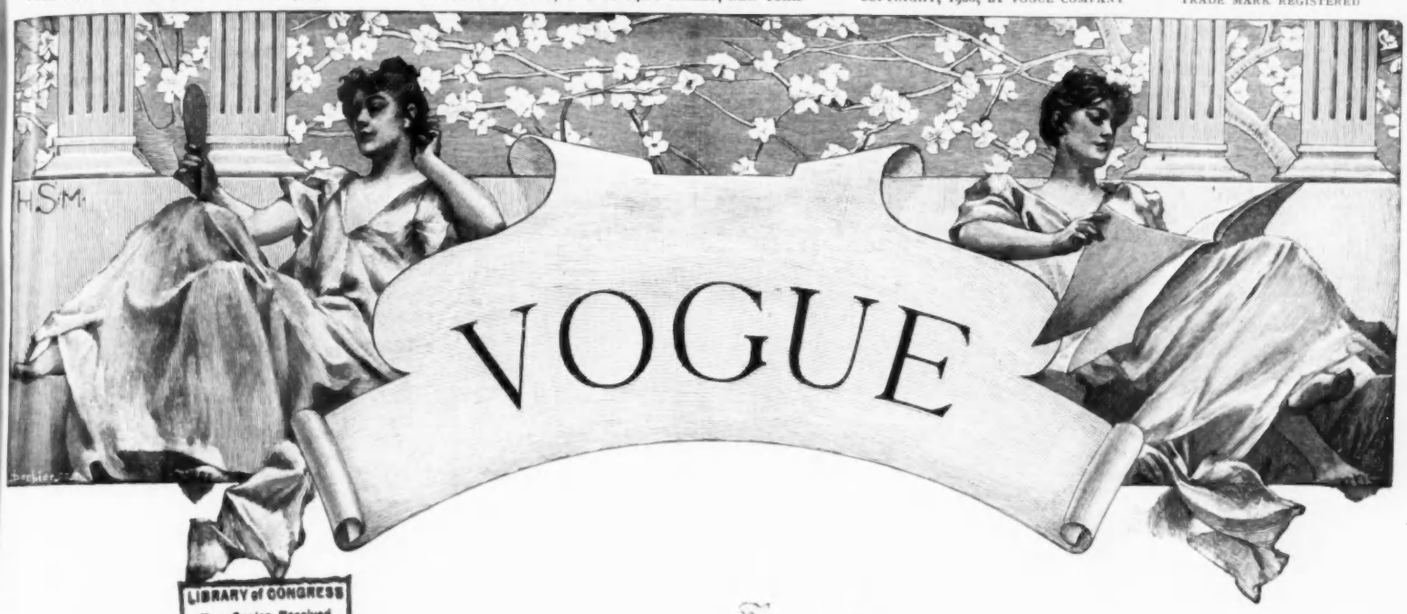

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NO shoes in the world afford the discriminating purchaser so great and pleasing a variety from which to choose as "Queen Quality." All the shapes, styles, leathers and sizes which a critical public could demand are included. Every foot can be accurately fitted; every taste pleased; every footwear need satisfied; and not less interesting are their modest prices — $4.00, $3.50 and $3.00 — a practical saving of one to two dollars per pair.

For no shoes could be more thoroughly satisfying than the beautiful "Queen Quality" styles of the present season. That "Queen Quality" measures up to the exacting taste of the most critical and refined is evidenced by their thronging the "Queen Quality" shops.

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Bangles and Bracelets quoted are in 14-karat gold

Open work scrolls and rosettes, burmese finish, with seven amethysts, - - - - - - each $38

Oval band, richly chased, Roman finish, with eight torquoise matrix, - - - - - - each $44

Open work, burmese finish, with eight peridots, - - - - - - - - - each $50

Carved scrolls, and open work, burmese finish, with six oblong amethysts, - - - - - each $55

Rosettes and open work, burmese finish, with seven aquamarines, - - - - - - each $65

Renaissance scrolls, open work, burmese finish, with six Montana sapphires, - - - - - each $80

Double wire bracelet, with diamonds and seven Montana sapphires set in platinum, - - each $95

Double wire bracelet, with diamonds and baroque pearls set in platinum, - - - - - each $95

Plain Gold Bangles and Bracelets

Gold bangles, - each $13.50, $15.50, $17, $20

Gold chain bracelets, - each $15, $17, $20, $25, $35

Gold engagement bracelet, with permanent locking catch, - - - each $18.50, $27, $28, $36

Photographs of above or richer bracelets sent upon request

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Tiffany & Co. always welcome a comparison of prices

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To those known to the house, or who will make themselves known by satisfactory references, Tiffany & Co. will send for inspection selections of their stock

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A compact catalogue without illustrations— over 500 pages of concise descriptions with an alphabetical side index affording quick access to the wide range of Tiffany & Co.'s stock, with the prices at which articles may be purchased. Patrons will find this little book filled with helpful suggestions of jewelry, silverware, clocks, bronzes, and other artistic merchandise suitable for wedding presents or other gifts

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REGISTERED

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Guaranteed against all moisture. Its colors are absolutely fast dye.

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One must use due care in purchasing Malinette and look for the trade-mark on the card from which MALINETTE is cut. It is the purchaser's safeguard of a WATERPROOF MALINE and against spurious substitutes.

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MALINETTE

being unaffected by wet or moisture, has removed all limitations to the uses of maline, the most beautiful and ornamental of all fabrics. It has given to the creative artist a new, safe, facile and charming medium for the expression of her conception in dress decoration.

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At all the leading stores throughout the United States

THEO. TIEDEMANN & SON

LYONS PARIS NEW YORK

This Fabric Displaces Silk

Look at a piece of Heatherbloom Taffeta—feel its soft texture, hear its dainty rustle and observe its lustrous sheen: then you will realize the folly of ever using silk again for linings, underslips or petticoats. Not only closely resembles silk, but wears three times as long. Unreservedly endorsed by Mrs. Osborn. 150 shades—at all lining counters. 36 inches wide; 35 cents a yard.

Look for the trademark on selvage of every yard.

HEATHERBLOOM TRADE MARK

TAFFETA

ready to wear Petticoats are obtainable in 50 shades to match any dress goods. Outlast three of silk. $2.50 and up. Rich enough for any occasion. **Be sure you find this label stitched**

in waistband of petticoat. If you don't you will get an inferior substitute.

If you have any difficulty in securing either piece goods or petticoats, send money order and we will see that you are supplied at once. Write for free samples; also beautiful booklet written personally by Mrs. Osborn.

A. G. HYDE & SONS,
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NEW YORK CITY.

Makers of Hydegrade Textiles—Lucenta Satin, Paisley Percaline, Sakana Satine, Rusiline.

Is Every American Woman Pretty?

"Full many a beautiful face unseen, oft hides behind the lack of simple care."

AMERICAN BEAUTY MASSAGE

a Perfect Cream at last—nature's common-sense preparation—endorsed by America's best society women—sent post-paid for 50 cents put up in pretty embossed aluminum boxes.

SPECIAL OFFER:

To convince you that every lady should have this preparation on her toilet table, we will give you a box FREE if you will send us 25 cents to pay postage and package, and agree to recommend it to your friends if you are pleased. Write us at once and let us tell you a secret of "the 400."

The American Toilet Mfg. Co.
Schofield Bldg. Cleveland, O.

Prof. I. Hubert's
MALVINA CREAM
"The one Reliable Beautifier"

Positively cures Freckles, Sunburn, Pimples, Ringworm and all imperfections of the skin and prevents wrinkles. Does not MERELY COVER UP but ERADICATES them. MALVINA LOTION and ICHTHYOL SOAP should be used in connection with MALVINA CREAM. At all druggists or sent on receipt of price. Cream, 50c., postpaid, Lotion, 50c., express collect. Soap, 25c. postpaid and for trial samples.

Prof. I. Hubert, Toledo, O.

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VOGUE

BUSINESS NOTICES

Vogue is issued weekly on Thursdays.
Head office, 11 East 24th Street, New York.
Cable address: "Vogue, New York."
Paris: Em. Terquem, 19 Rue Scribe.

Subscription for the United States, Canada and Mexico, four dollars a year in advance, postage free. For foreign countries in the postal union, five and one half dollars a year, postage free. Remit by check, draft or postal or express money order. Other remittances at sender's risk. Single copies ten cents.

Manuscripts must be accompanied with postage for their return if unavailable. Vogue assumes no responsibility for unsolicited manuscripts except to accord them courteous attention and ordinary care.

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Entered at N. Y. City P. O. as 2d Class Matter.

11 October, 1906

Special Numbers

VOGUE in its regular issues not only covers the field of fashions and manners, containing regular departments devoted to society, music, art, furnishings and the stage, but in its special numbers, published at stated times throughout the year, gives its readers much matter of interest and instruction relating to special subjects that will be found of inestimable value.

TEXTILES

THE present number is devoted to textiles, containing illustrations and detailed description of the newest materials, braids, buttons, trimmings, etc.

FURNISHINGS

VOGUE of 25 October will be devoted primarily to furnishings—with special articles on wall-papers, curtains and hangings, the equipment of kitchens, etc.

WINTER FASHIONS

VOGUE of 9 November will be the Winter Fashions Number—a double number, with a cover in color by Henry Hutt—containing a complete exposition of the smartest styles of the winter—beautiful furs, superb street, afternoon, and evening gowns, the latest millinery, neckwear, footwear and lingerie. Price, 25 cents.

GIFTS

VOGUE of 6 December will be the Gifts Number— a double number with handsome colored cover, containing varied and exhaustive suggestions for Christmas gifts for women and men. Profuse in illustration, complete in prices and descriptive text. Price, 25 cents.

Address VOGUE, 11-13-15 East 24th St., New York City.

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Our Fall line of novelties in TOQUES, TURBANS and HATS for tailored wear and travelling known as

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This hair was waved in 10 minutes, without heat, by the Magic Curler.

will positively wave or curl your hair in 10 to 15 minutes without heat, while you are dressing or traveling; at any time and anywhere. Small enough to carry in your purse.

Better than a $2 Curling Iron.
Made of specially treated French Horn.

FREE If your dealer or hair dresser does not sell **Magic Curlers**; send us his name and address together with your own and 25c. we will send you a set of **Magic Curlers** and a handsome **Silver Plated Sugar Shell Spoon Free.** This special offer is limited to 60 days to introduce the wonderful merits of our Curlers and must be taken advantage of promptly. Magic Curlers, when used according to our directions, are guaranteed to curl and wave your hair in less than fifteen minutes. Millions of Magic Curlers sold.

Sample Set of 2 Curlers, 10c.

Magic Curler Co.
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These garments are manufactured under our own supervision. Cloths, Fur Linings and Trimmings are the best quality, and guaranteed in every particular.

COAT No. 150. Price, $48.50
of Lustrous Broadcloth, 50 inches long, very liberal cut. Dark German Squirrel Lock Lining. Glossy Persian Collar from solid skin.

COAT No. 147. Price, $39.50
of Excellent Broadcloth, 48 inches long, very liberal cut. German Squirrel Lock Lining. Russian Lynx Collar.

COAT No. 714. Price, $25.00
of good Broadcloth, 48 inches long. Brown Russian Lining. Blended Muskrat collar.

56-58 W. 23d Street *Bonwit, Teller & Co* **NEW YORK**

"GLADYS"

Price $10.00

(Can be had in any color or combination)

OUR BUYERS have NOW RETURNED from EUROPE.

WE ARE READY FOR FALL BUSINESS. MILLINERY, LADIES' SUITS, FURS, EVENING, DRIVING AND AUTOMOBILE COATS, FRENCH HAND-EMBROIDERED GOWNS AND BLOUSES. FRENCH NOVELTY JEWELRY, LEATHER GOODS, VEILINGS, COQUE, MARABOUT AND OSTRICH NECKWEAR, LACE COATS, LACE COLLARS, LACE GOWNS, ETC., ETC.

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(DEAR KISS)

will pervade the room with its delicate elusive perfume.

One drop plenty—for some too much—but delicate as the flowers—unobtrusive—subtle.

The latest and greatest success of **Kerkoff.**

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HELENINE LOTION

Healing and soothing. Keeps the skin smooth and soft while automobiling, golfing, etc. Cures sunburn, and insect bites. Clear as crystal and delicately perfumed. Take a bottle with you to the country. Its use will increase your pleasures 1000 per cent. Price 25 cents per bottle.

R. W. WHITLATCH CO., 170 WILLIAM ST., N.Y.

[NOTE.—Readers of Vogue inquiring names of shops where dressing-table articles are purchasable should inclose stamped and addressed envelope for reply, and state page and date.]

IT is not often that a cream is so emphatically recommended as one whose merits I am about to extol. In appearance it is pure white and very much like whipped cream, smooth and delicate in texture and nicely perfumed with a fresh clean odor gratifying to the senses after the rather mawkishly sweet scents of rose and other perfumes sometimes used. It is claimed that this cream whitens the skin, preserves the complexion through the satin-like smoothness and suppleness which it produces and prevents the formation of wrinkles. Other qualities are said to be, that it neither decomposes nor deteriorates when kept for some time and that by reason of the carefully calculated proportions, an excess of any one ingredient is avoided. It is applied with gentle friction by means of a fine linen cloth in order to cause its absorption by the pores. As it contains neither grease nor oil it may be used equally well in day time or before retiring. If in the latter case, it should be wiped gently away and the face lightly dusted with a powder which is prepared on the same principle and forms a beneficial complement. The cream comes in delightful little white pottery jars topped with a shining metal cover and is the product of a well-known house. Price $1.25 for the large size and 25 cents for a diminutive but exact duplicate of the same. The powder claims to be no less remarkable in its way, having tonic qualities and being perfectly adhesive as well as perfumed and very fine. An entire absence of any injurious ingredient is the chief point emphasized by its advocates.

Not one woman in a thousand has sufficient strength of mind or vanity to forego all the good things she particularly enjoys eating and take up a rigid course of exercises night and morning in order to lose flesh. Then there is always the uncomfortable reflection that the moment one stops this anchorite sort of life fat will roll up again with even increased speed. Thus it is that every new method of reduction finds many eager to try any reasonable means which will not call for strenuous self-denial. One of the latest devices, requires neither dieting nor exercise yet promises to reduce the hips and abdomen an inch a month. It is not intended for women alone but is as useful to men and quite as keenly sought for by them. What could be easier? The reduction is brought about by means of a massage belt, consisting of two parallel rows of graceful curves in gold, holding a gentle fixed position across the abdomen. The rows are about four inches apart when the body is erect, and when bending or sitting the flesh bulges between these curves which close automatically about two inches, thus duplicating the kneading motion of a masseur's fingers. The method has proved successful in many cases, and is now among the most popular in the array of anti-fat treatments.

For 50 cents one can buy a tooth brush constructed on hygienic lines with perforated back and enclosed in a clean little case of transparent celluloid. These cases are especially nice to have when traveling but useful even in the ordinary home life.

The new hollow-backed bath brushes were mentioned in this column some six months ago when they were an extreme novelty and not easily found at any of the department stores. They are too important to be ignored at the beginning of the season, however, and may have escaped the notice of some to whom their merits would appeal. The back is of nickel and removable by pressing the ends firmly with the thumb and second finger. Within the hollow, a cake of soap may be placed and an ordinary rubber hose screwed into an aperture at the end. This hose is to be attached to the faucet in the usual manner, and a current of water thus may rush through and into the hollow back where the cake of soap adds another cleansing property. The frame of the brush is of metal openwork through which the bristles have been carefully drawn with silver wire, and the soapy water flows freely through these bristles, giving the effect of a shower bath. Should one wish to get at portions of the back usually difficult to reach, a long wooden handle may be fitted into a metal loop on top of the brush and thus perfect facility is afforded.

Among other varieties built on exactly the same lines are shampoo brushes, hair brushes, nail brushes and military hair brushes. A bath brush of imported bristles and back of solid German silver costs $2.25, a shampoo brush $2 and a military hair brush the same sum.

THE FOSTER HOSE SUPPORTER

HOse supporters have completely supplanted the old-fashioned elastic garter, and of them all, the one independent of the corset unless the latter is made to order is probably most conducive to comfort, as each movement does not mean a drag upon some muscle which garter attachments worn on corsets often give. The Foster is an elastic belt with a square piece at front from which four hose supporters depend; each having a catch slide by which it can be lengthened or shortened, and all finished with grips least calculated to tear the stocking top.

ORKEDA SILK

IT is seldom that one finds such a satisfactory silk among the inexpensive pure silk fabrics, and this is probably due to the fact that pure dyes, and a most careful process are combined in the manufacture. The colorings are charming, sixty-six tints shown for selection, which embrace all the newest and most desirable shades, as well as the old time standbys that are so frequently hard to find. It does not lose its lustre, or crack as many silks unfortunately do after a very short period of wearing; and the weave is that used in louisine which makes it particularly desirable for draping or any form of plaiting hand work or tucks. The width is 22 inches and the price 50 cents per yard.

EMBROIDERY SILK

WAistcoats are very often part of the Directoire coat and its modifications and these have Dresden, or Pompadour effects most skillfully executed in embroidery. The flowers are shaded in a natural manner and occasionally outlined by gold threads. That these charming effects be rendered in silks of unfading beauty such as those described is essential for such work and in the Belding silks the perfections of treatment in dye and other lasting qualities has been achieved. Besides the silks in usual weight and twist or pliancy, several other weights have been added, which make many more kinds of embroidery possible, including the very handsome Mount Mellick work. Filo comes in four hundred shades. The other silks known respectively as Honiton, Dresden floss, etching silk, wash twist, royal floss, rope silk, and Mount Mellick, come in most colors. Dresden floss is attractive, as it comes in shaded skeins of very lovely pale colors and medium tints, and also opalescent effects. Hand embroidery, besides being shown alone on costumes is used to further the braided ornamentation in effectiveness, filling out many a design with happiest result.

The New Beauty Culture

Means Beauty Protection All Fall and Winter Long

THE time to prevent the harmful effects of the changing seasons upon the complexion is before the season's change.

Fall breezes and Winter blasts are pretty sure to prove unkind to tender skins.

It's a wise woman, who at this time, relies upon the protection of a soap that will keep the hands and cheeks soft and beautiful despite exposure—

Pond's Extract Soap

A refined, soothing, rich, lathering cleanser—it possesses all the virtues that its name implies.

Contrast the condition, the feeling, of the skin after the use of ordinary toilet soap with the effect produced by Pond's Extract Soap.

With ordinary soap merely the outer dirt is removed, the inner impurities are glossed over, the pores remain closed, the skin becomes dry, rough to touch, coarse-fibered.

After the use of Pond's Extract Soap, note the skin—how soft and clear and pleasantly a-tingle; note how the pores are cleansed and opened and how the gentle oils that lubricate the skin are liberated.

That is how the New Beauty Culture provides beauty protection.

Pond's Extract Soap is just the soap to speed the change of the outing girl's complexion from bronze to creamy white on her return to town.

Be on your guard against substitution. There are many so-called "witch-hazel" soaps, artificially-colored green, offered as "just as good." Pond's Extract Soap is pure white. The name appears upon cake and container.

Miss Grace Truman-Hoyt, the eminent New York specialist, has written four books of instruction that give the secrets of the New Beauty Culture.

No. 1—The Complexion.
No. 2—The Bath.
No. 3—Baby's Bath.
No. 4—Handsome White Hands.

Any or all of these books will be sent free on receipt of postage.

Armour & Company

Sole Licensee from Pond's Extract Company

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VELUTINA

Chevreau (Kid Glove) finish

Is "Velvet"

For gowns and all combination
and trimming purposes
Look for the name on
the Selvage

Ladies'
Fall
Hats

"Ornatus et Bonitas"

EXTRA QUALITY

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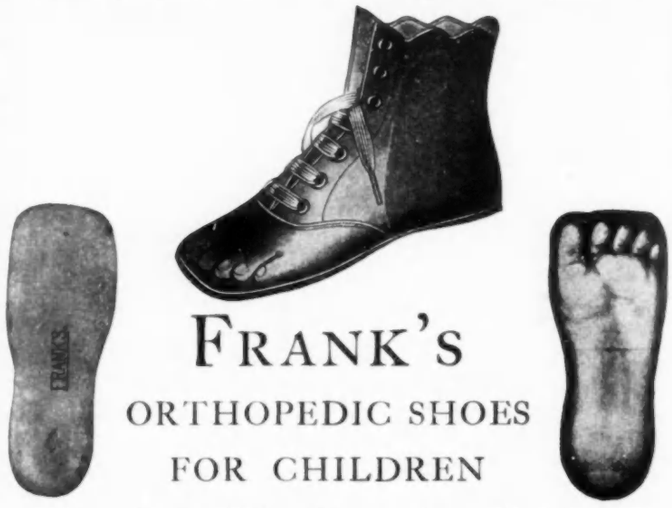

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Are endorsed in the highest terms and prescribed by leading New York Surgeons.

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NEW YORK.

NOTE.—Books are selected for review in Vogue chiefly with regard to the interest they have for its readers. Inquiries addressed to Vogue concerning the entertaining or instructive qualities of new publications will receive immediate attention.]

THE AWAKENING OF HELENA RICHIE.

By MARGARET DELAND. ILLUSTRATED BY WALTER APPLETON CLARKE. HARPER & BROTHERS.

MRS. Deland has immortalized Old Chester and its people. We have come to regard Dr. Lavendar, that rare compound of saintliness, tempered with worldly wisdom and a sense of humor, the gentle, big-hearted Dr. Willy King, Martha, his conscientious spouse, and all the rest of the village circle—each one with his or her quota of virtues, quaint foibles and occasional faults—as old and cherished friends. Fortunately these good people never seem to grow any older, and while their distinguished creator lives we sincerely trust it may be our privilege to renew their acquaintance at annual intervals.

In the awakening of Helena Richie, which is, unquestionably, the most important and artistic work of fiction from the pen of this clever author, the familiar Old Chester and its local worthies serve mainly as an effective background in the development of a quite elemental human drama which is concerned with the analytical study of the mental suffering of a refined woman because of her almost justifiable defiance of convention and the moral law long before, and the gradual awakening of her dormant soul.

Helena Richie, as a young girl, had made a most unhappy marriage, and after her drunken husband had killed her only child and fled in disgrace, she sought consolation in the protection of one Lloyd Pryor, a selfish pharisaical widower of urbane manners, and then settled in Old Chester, as a sort of an idyllic refuge after a prolonged period of storm and stress, with the added advantage of being so remote from the hum of cities that her eminently respectable "brother" could make periodic visits without exciting gossip. Pryor appears on the scene but a few times.

The character is singularly repellent and not altogether convincing. It is perhaps, the only one in the book that is not drawn with a sure hand. Mrs. Richie herself is a curiously baffling creature; self-willed, undemonstrative and cold, yet capable of deep gratitude and devotion. We feel the fascination and charm of this woman of breeding and delicate sensibility who had transgressed against the social law in obedience to a primal instinct without a thought of evil, until the bitter realization of wrongdoing began to dawn upon her in Old Chester.

The tale of Helena Richie's awakening is unfolded with fine skill and dramatic force, and yet we cannot help confessing that our chief and abiding interest is concentrated on the subsidiary characters of Dr. Lavendar, Willy King, old Benjamin Wright, and his queer romantic grandson, Sam, and the blessed boy, David, who, as adopted by Mrs. Richie, was the real cause of her awakening. A lesser writer might have been tempted to make of this child another little Lord Fauntleroy, and we would have suffered. Instead of that, however, small David is really one of the most human urchins that ever lived in fiction, albeit old-fashioned, imaginative and a philosopher in embryo.

Helena reproved him for his behavior on one occasion.

"'But you must have manners, dear little boy,' she said. 'I have,' David replied. 'I have them in my head; but only use them sometimes.'"

When David accompanied Dr. Lavendar on a trip to Philadelphia he attended an Episcopal conference on foreign missions, and afterwards was the guest of the presiding bishop at dinner.

"'You were very good and quiet,' said the talking gentleman. 'I saw you down in the pew with Dr. Lavendar. And I was very much complimented; you never went to sleep.' 'I couldn't,' said David, briefly; 'the seats are too hard.' The talking gentleman laughed a little, and you might have noticed that Dr. Lavendar skipped with his eye;—at any rate he laughed. 'They don't always tell us why they keep awake,' he said. And the talking gentleman didn't laugh any more."

After this manner does David delight the reader in nearly every chapter with flashes of unconscious humor and quaint juvenile philosophy. But it is the characterization of old Benjamin Wright that seems to us the veritable masterstroke of genius in this novel. Irascible, profane, a cynic and a scholar, he is always the same marvelously human and delightful octogenarian until death claims him near the close.

Dr. Lavendar, Willy King and Martha are simply their usual incomparable selves. Age cannot stale nor custom wither their perennial homely charm; but the pathetic, half-foolish, yet intrinsically noble figure of young Sam Wright, who worshiped Mrs. Richie in the face of constant ridicule and repulse, deserves more than a passing word.

The astute old Benjamin had discovered Helena's secret, and by way of curing the hopeless infatuation of his grandson told him one day the brutal truth. By way of reply Sam struck his grandparent across the face, and then went straight to the Stuffed Animal Home to hear, so he fondly hoped, Helena's angry denial of a wicked life.

"'Then,' Sam said slowly, as though he were reading it word by word, aloud, from the printed page to her face, 'He-did-not-lie.' He dropped her wrist; flung it from him even, and stood motionless. Again neither of them spoke. Then Sam drew a long breath. 'So this is life,' he said, in a curiously meditative way. 'Well, I have had enough of it.' He turned, as he spoke, and went quietly out into the night."

After all has been said we venture the opinion that Helena Richie remains the greatest novel of the year, at least in its faithful delineation of actual life, wherein, assuredly, it seems to us superior to either Fenwick's Career or Conisston. A cordial tribute is due to Walter Appleton Clarke, whose admirable drawings so sympathetically illustrate the leading characters in this remarkable story.

THREE SPEEDS FORWARD.

By LLOYD OSBOURNE. ILLUSTRATED. D. APPLETON & COMPANY.

The automobile love story has had a fairly long innings with the public, but apparently the end is not yet. Lloyd Osbourne is well known as a "bubble" enthusiast, and, no doubt, the writing of an occasional tale of this kind serves as a safety valve for the author. Three Speeds Forward is really an exceedingly diverting story, although both plot and characters are conceived on purely conventional lines.

We have the usual pretty, bright and slangy heroine, the handsome, resourceful, slightly mysterious hero with a turn for mechanics which stands him in good stead on a momentous occasion, the stern millionaire father, who is easily bullied by the daughter, and the placid, commonplace mamma. The hero meets the heroine through the agency of a motor-car breakdown, and finally transforms the stern parent from an implacable enemy into a grateful friend, and at the same time paves the way to the realization of absolute felicity, simply by the thrilling accomplishment of a carefully planned accident to order to the four-cylinder family Dauntless, at 2 a. m. in the hobgoblinest place on the map.

Nothing new in all this surely, but the lively girl who tells the story herself happens to be a thoroughly natural, charming, up-to-date young American with a keen sense of humor, who has no difficulty in holding your attention from start to finish. If any male reader disagrees with this opinion he thereby confesses himself a cynical and hopeless bachelor of mature years. The girl cheerfully explains the ultimate surrender of her heart and hand after this manner: "When he really proposed, I saw there was no good putting up a fight—what was the use?—so I took him. Guess I had to, just to save trouble. Glad I did it now. There have to be a few happy couples, you know, just to balance up."

WHERE SPEECH ENDS. A MUSIC MAKER'S ROMANCE.

By ROBERT HAVEN SCHAUFFLER. ILLUSTRATED. MOFFAT, YARD & COMPANY.

The best thing about this book is the beautifully written prelude by Dr. Henry Van Dyke. The Lover of Music attends a fine orchestral concert, which leads him into an interesting train of fanciful thought. Since morning he had been jarred by the "arid, senseless, inhospitable noise" of the toiling city, till his bruised spirit hungered for the soothing influence of divine melody and harmony. He listens now to Beethoven's great symphony in C minor, and wonders at the conductors' perfect control and direction of his orchestra as if it were a single instrument. The Lover of Music studies the faces of the players. "All these persons," he muses, "have known joys and sorrows. What strange paths lie behind them! Why should not somebody tell one of the stories that are waiting here—some one familiar with this region, who has trodden its paths and shared in its labors; not a mere lover of music, but a musician?"

Mr. Schauffler's story, as may be inferred from the foregoing, is a study of musical temperaments as reflected in the personalities and daily lives of half a dozen members of a large orchestra.

There are two heroes and one heroine, which proves a sufficiently distracting state of affairs so far as the element of romance is concerned. However, whatever interest the novel may have for most readers will be found in the descriptions of concerts and the accounts—often amusing, sometimes pathetic—of life behind the scenes. Several of the character studies are fairly well done, but the infusion of a superabundance of German dialect would seem to be an artistic mistake. For some reason the author has seen fit to introduce several specimens of his own verse making. One of these poems, addressed To The Unknown God, is supposed to have been written by Gretchen, the heroine of the tale, who, we can readily believe, was a "little overpowered" when "one of the oldest and most revered men of letters in the West" was moved to inform the fair bard that God had made her a poet.

The illustrations by E. M. Ashe, Frederick Dorr Steele and Leon Guipon are of decidedly varying merit.

LITERARY CHAT

AN astonishing new Shakespearean work is entitled Othello Unveiled. It is the text of Othello together with a vast array of footnotes, and a succession of chapters dealing with aspects of the play. The volume has nearly seven hundred octavo pages. This book is the work of Rentala Venkata Subbarau, an enthusiastic student of Shakespeare.

A Pageant of Elizabethan Poetry, is the title of a new anthology edited by Arthur Symonds. It is an attempt to display the poetry of the period from Spenser to Herrick.

Little, Brown and Company, of Boston, are to bring out a new edition of Lafcadio Hearn's collection of Chinese stories, originally published in 1887.

Bernard Shaw declines to come to the United States lest we make him President after having put him through a process of enforced naturalization. Of course Mr. Shaw never heard of that old-fashioned and utterly undramatic document called the Constitution of the United States, and of its provision making only native citizens eligible to the presidency. Perhaps, however, the people of this country would waive such a trifle as a constitutional provision for the sake of having Mr. Shaw as chief magistrate. What messages he would write!

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QUAINT DESIGNS AND COLORINGS IN AUTUMN SILKS

PAGE 471

THose who realize how chic a black taffeta frock is on many occasions, as well as those wearing light mourning, will greet these brocaded chiffon taffetas ardently. In them any size coin spots can be found with lustrous satin surface, as well as other small designs. All patterned silks are not as fortunate as these in having the distances between the dots or other designs so accurately allowed as not to make the disposal of the figures appear either too close together, or too far apart, and this point alone is of greatest importance to the purchaser. The finish is of subdued lustre, so that the design stands out with effect, and the quality is rich and soft. The pliability of this taffeta places it foremost among the silks for draping or plaiting purposes.

MIGEL PLAID TAFFETAS

Rivalling the striped silks in popularity are the charming plaids, which in color combinations completely outclass all others shown in previous seasons. Scotch and French plaids vie with shadow plaids for first place, as both Scotch and French varieties are well known and always to be admired; preference for mention will be given the shadowed plaids and their attractive colorings, for they are the novelty of the season. In a three-inch square outlined by three-eighth inch stripes of black, with a narrow white stripe at middle, is a two inch block of color placed snugly in one corner; in the inch space left at the two edges that do not touch the black hues, a band shadowed from the color to almost white crosses one, and up the other from that is a changeable band, fully four shades paler than the color. Furthermore a small black hair-line plaid crosses the block, with swivels of a contrasting shade at intersecting lines. This in anthracite gray with swivels of either orange, white or red, the changeable band on the silvery tone and the shadowed band flecked with the darkest grey, has all the hues interspersed by black and white lines that form the large plaid outline, and is the most effective bit of coloring seen for a long time. The Scotch plaids embrace all the familiar clan plaids which heretofore have only been available in woolen materials, and French plaids cover all other gay colorings, as well as some pastel effects. In fact, among these and the shadow plaids the assortment of combinations seems unlimited.

MIGEL EVENING SILKS

In the pin-striped taffetas alone in this brand of silk the designs and color combinations are so numerous that bewilderment ensues, and as each is enhanced by a tiny embroidered pompadour flower, with some self-tone broché design surrounding it, the practised eye at once perceives the immense possibilities held by each piece. A quaint example has hairlines of corn yellow alternating with white, so close together that pale, molten gold alone is suggested by the first glance. On this are wee Dresden roses in soft cerise shaded to palest pink, the miniature, conventional foliage in bright green on the emerald shade. Partly encircling them is a broché wreath of corn-yellow forget-me-nots. The weave, besides giving the stripe, so intermingles the threads of silk that a two-toned effect is gained. Another line of silk shows miniature roses again as the theme for admiration, grouped in the middle of a broché pompadour basket of a diminutive size, from which vines clamber into the spaces between. Heliotrope and white pin-stripes, which produce a faint and lovely background, is one of the happiest colorings in these, and one entirely white is dainty beyond description. With a black and white hairline stripe either of the designs mentioned is chic and very unusual, and as both appear also on groundings in which the stripes are a trifle wider and in clusters that show more white between, a very great range is given for choice. Another silk particularly suited to a débutante is an Empire taffeta, which comes in all delicate shades as well as white, and is brocaded in a conventional self-tone design of wavey lines followed by graduated dots which give onion-shaped outlines, a palm of dots at sides and tops where the lines touch. In the middle of each space the tinest pink forget-me-nots, with buds shadowed into blue, and five light green leaves, is embroidered. Also for evening wear is a high lustre chiffon crêpe, entirely new, showing a fascinating brocaded design in self-tone and of great delicacy of detail and effect. Other designs show self-tone stripes, and also coin spots or polka dots in every size. For afternoon wear Pekin stripes abound, color on color, as well as self-tone. Especial mention should be made of London smoke or anthracite gray, which forms the background for many of the smartest of these designs, and which lends an additional attractiveness to the violet, green, or other color satin stripe. Besides are the tiny pin-stripes of a color and white, with broché designs in the color; these are in all colors, vieux rose, porcelain, reseda and a reddish brown, all very charming.

SERVISILK

THis is a fabric the weight of a liberty satin, and with a surface that combines the lustre of satin with the weave of peau de cygne, and it is made in remarkably beautiful shades of each color, clear and delicate in the paler tints, and soft and rich in the deeper hues. The usual fault of Liberty satin and messaline does not appear in Servisilk, for it is especially proofed against tearing from any wearing strain, or from splitting at seams, the name is woven in the selvage as a guarantee. Its draping qualities are unsurpassed, the colors apparently glowing with added depth in the soft folds. In the street shades it would be charming as a sunburst accordion-plaited skirt, worn with a velvet coatee, a narrow velvet strap bordering the hem. The material comes in a large variety of colors. The width is twenty inches and the price is 68 cents per yard.

THE CORSLETTE

THe woman whose disfigurement is superfluous flesh across her shoulders and bust can now be assured of symmetry where hitherto have been unsightly bulges. The backs of these little garments are of elastic webbing, and come in two hights, the support coming just where it is most needed, and the fronts are of a fine but durable quality of white batiste, lightly boned and trimmed with dainty lace; it is here that it laces, and, with the white silk elastic ribbon shoulder straps, the whole pretty garment, to look at, one of comfort to the wearer. A feature most worthy of comment, and one of the keynotes to the perfection of flexibility that the figure retains when it is worn, is that the batiste fronts, although boned, are not in tightly drawn pieces between the boning, instead there is fullness shirred along the edge of place where the boning occurs. This does not confine the flesh with the hard, unyielding pressure that a tightly shaped affair would assuredly do, but instead the bust is held firmly and naturally. The defects of a figure can also be concealed. Should one shoulder blade be more prominent than the other, then the higher back can be chosen, and the other side of the supporter be padded. For the slight figure the lower part of the corslette can be laced more tightly, throwing all fullness to whatever position and hight is desired. To the athletic woman it is a boon, as no corset need be worn with it, thus allowing every muscle full play. It is also of great importance that growing girls, who are not yet wearing corsets, should use this garment, as it overcomes the tendency to round shoulders and stooping, which often results from the hours of study. There is no element of warmth, for the silk elastic webbing is naturally ventilated by reason of its weave, and the batiste is sheer and light also; it is therefore odorless and unaffected by perspiration, and can be washed as often as desired. For this the directions are warm water and soap (not hot water). Pin on a board before entirely dry, to prevent the webbing from shrinking, and do not iron the webbing; with fair usage the elastic is thus guaranteed to last six months.

Readers of Vogue inquiring for names of shops where articles are purchasable should inclose a stamped and addressed envelope for reply, and state the page and date.

BEFORE

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NEW BRAIDS

BRaiding is the chief ornamentation upon elaborate as well as tailored cloth costumes for this season. For the closely lined designs either the plain soutaches are used or else those of a completely new description which have one-half of Persian coloring with gold threads intermingled. These come with the solid color edge in any shade to match the new cloths. Another wider braid has one side openwork the other close and wavey, and between them is a raised wavey line of Persian with the gold introduced. This also is in all colors, the dark colors being particularly fetching, as the Persian contrasts are more pronounced than they would be with paler tints. Plaid braids are in all widths and quite the novelty of the year. In the Scotch plaids the widest braids are shown, and these are frequently used for vests in the tailor-made frocks and coats, combined with velvet or soutache braided cloth. All the deep rich colors are delightfully combined in the various effects, and narrower braids come to match, to be used for the collar and cuff edges. Ombré French plaid braids are also in different widths, the pastel and medium colorings shown in these, and gold threads interbraided. Other plaids in two and three colors are braided to place the plaid as if bias, these being particularly attractive. Radium braids in all widths have jacquard designs, either in self-tone or contrast; both black, and black and white are stunning. Greek key designs in a color, with black or white, and in all black, black and white and all white, are among the most popular, and are found in both openwork and close braids of almost every width.

The various lace braids are very decorative and in black can be used on mourning gowns to gain many attractive results. Some are in inserting effects, others in an edge. These also come in color, with gold interbraided, and a lace shell braid, either with or without the gold, is very decorative. A very pretty fancy soutache has one edge plain, the other in a cord effect of white, cross-striped or bias striped as choice determines, with groups of fine lines in a bright blue, green, red, or in fact any standard color. A vieux rose in this, with white and black and a delicate thread of gold at either edge, is most successful. One very charming white silk braid is wavey and overbraided in a ribbon effect, also white; this is a little more than medium width at the widest part, and is narrower at the corners between the waves.

The wide fancy black braidss how combinations of guimps and fine braids used to form the openwork latticed effects at middle; these will appear upon the very handsome cloth suits. A decided novelty has black velvet at the central part, over which is braided some color with gold threads, showing the velvet in diamonds between. Fringe with braided top, either openwork or firm, is shown in white or black.

MOURNING MATERIALS

THere is but little change in the staple materials used for this purpose, crêpe cloth, Henrietta cloth (in several weights) Courtald crêpe and melrose, which has an armure weave, being the principal fabrics employed for those in deep mourning, as well as serge cheviot and broadcloth standbys with which all are familiar. For house dresses, however, and for the lighter-weight gowns for carriage wear there is a long list of attractive variations of standard materials and novelties. These are for the most part in silk and wool mixtures although in the all-wool veilings there are many delightful designs of plaids in different sizes in open work effect, also shadow checks. The shadow checks are much used in the silk and wool eoliennes, and some are enhanced by small broché figures: moiré eolienne is new and charming, for its great pliability renders any form of draping possible, which in an all-silk moiré would not be possible; moire effects are to have great vogue this year. The new grenadines are out in force, and do not in the least suggest the material as formerly known. Bourretted plaided, broché and in new meshes, grenadine leads all other light-weight novelties. Mexican mesh in one check, gives the alternate squares in an open work, lacy effect, and is extremely attractive.

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Gown of cloud gray Monroe broadcloth in Princess effect

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NEW YORK.

BUTTONS AND A FEW BUCKLES

This season's buttons challenge in brilliancy and exquisite workmanship the jewelled buttons of the Empire period, for they scintillate with colored crystals, and frequently come in lovely chased or etched designs, quaintly disposed. The filagree rhinestone buttons are almost like lace work, sometimes entirely of the cut pebbles, with silver mountings scarcely visible, and sometimes showing a design of silver, such as a frosted leaf with etched veins at centre, the filagree border twined and turned in graceful lines. Again a cluster with rhinestone rim has a centre in pink topaz, forming a rose-shaped button. The setting is of oxidized silver, which gives depth to the coloring. A trefoil of rhinestones has pear-shaped bits of jade in each oval, as the centre, and the same button is seen with coral in place of the jade. These, as a matter of fact, are purely ornamental, for which purpose they are one of the loveliest combinations shown; the setting is of silver.

Turquoise and Rhinestones

Pearls, Rhinestones and gun metal

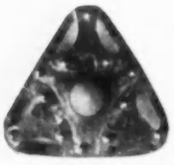
Coral and chased Roman gilt

One for use has an oxidized silver rim, studded with rhinestones, the centre an amethyst, and is very attractive; and another, both showy and useful, has a silver rim, with four indentions, from each a bar crossing to the corners of a square setting at middle, which holds either a ruby or amethyst, as chosen, a rhinestone at the bar-end by rim. The filagree metal buttons in dome shape, studded with either rubies or sapphires, are a decided novelty, for in those showing rubies the metal is most wonderfully shaded from a pale flame at one edge to the deepest maroon, almost black at other; in the blue the shading is from a bluish pastel green through marine to navy, and then almost black. These are the only colors in which they can be had. Filagree discs, quite large, in Etruscan gold effects, come studded with rubies and emeralds combined, and are very fetching; and a Roman gold filagree raised high over mother-of-pearl is most unusual and striking. The chased rims referred to are at their best in colored gold, a bold design of conventional scrolls and flowers, raised on a disc of either red or pale green gold, and in the middle either coral or amethyst inset in a curling tongue. A bulged button in medium size, in burnt gold, with lightly chased design, has a central eye of jade or coral, and also comes in oxidized silver with catseye. A cable rim of burnt gold with chased clusters of tiny flowers, has four curved spans that support a large jewel at centre, either a pale sapphire, a topaz pink or yellow—or an amethyst. This is shown also with an oxidized rim, and is one of the most stunning of any.

Cameo

Embroidered in silks

Oxidized silver, violet enamelled corners, amethyst and Rhinestone centre



Aztec Button

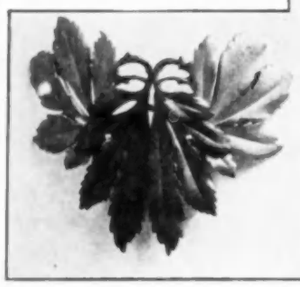
Peacock crystals are odd and attractive, with filagree oxidized silver rims, and a really lovely button, almost flat, has a disc of blue enamel at middle, the silver rim dotted with tiny turquoise. Roman gold in irregular lines surrounds emeralds of the paste type, and another oval emerald has a rim of dull-finished gilt, that at either end is fashioned into a forget-me not, with a sunken rhinestone centre. Glass discs in the color of any jewel have fancy metal rims and are very ornamental. Openwork cut-steel buttons are in many charming effects, both flat and raised, and these sparkle brilliantly from each tiny facet. Some of the gun-metal and rhinestone buttons are also very brilliant, and of a goodly size. For the Directoire coats, enameled buttons, with chased gold rims, are the correct touch, and one bit of coloring quite worthy of note shows above the rim a band of bright old rose, that tones in admirably with the reddish gold; the centre is white with a cluster of tiniest Dresden flowers, a touch of porcelain blue and orange enlivening the bunch. A novelty button has a kaleideoscope grounding of peacock, copper, pearl, and opal bits, forming a composite stone rimmed with metal, and another in opalescent hues is inset with rubies and emeralds, four lines of rhinestones radiating from centre. The cameo buttons are most desirable, as are also those of burnt or of colored ivory. The rims of both kinds of buttons are metal and quite plain. Mother-of-pearl buttons are both very effective and decorative, as shown with their new gilt inlays and etchings, the rims also of gilt; they will be much used in their several designs upon children's coats and opera cloaks of light cloth, for they tone in with any delicate color.

Noticed among the embroidered buttons are many pale Roman effects with threads of gold introduced, more vivid colorings also shown and in many pretty arrangements. A taffeta button with gold rim and embroidered in wee flowers of colored beads is exceptionally attractive. A unique and handsome novelty is an Aztec button of hammered copper and burnished gilt, the one triform placed over the other, so that the metals alternate. This is illustrated.

The buckles are for the most part large and very open, when less so they have a design of leaves or conventional, flowers, or disposals of lines and curves fill in the space partially. Very odd are those with beaded or cut-steel rims, oblong in shape, and the middle part showing embroidered strawberries and leaves, or else quaint little shaded cherries in beadwork, both, of course, made by hand. Oak leaves in two shades of gold, green gold at middle over paler gold at sides, has unusual attractiveness, the same design coming in French silver. An art nouveau belt set of pansies, enameled in blue and Venetian red, is illustrated, the long narrow black piece and the side slides reproducing the pansy in miniature. Cut-jet buckles are very handsome and are made along light lines, the prongs of metal.

Opalescent metal rimmed with Rhinestones

Engraved silver and Rhinestones



OAK LEAF BUCKLE, IN SHADED GOLD

BUCKLE OF CUT-STEEL, WITH EMBROIDERED CHERRIES

JEWELED SILVER BUCKLE

BELT SET OF ENAMELLED PANSIES, AND FRENCH GRAY SILVER

SILVER BUCKLE, SET WITH AMETHYSTS AND RHINESTONES

FEATHERBONE

Invaluable to woman for all that pertains to making her costumes successful, both in the fit and in the trimming accessories, are the various styles of featherbone, from the heavy bonings through every grade until the piping bone and cords for shirrings are reached. Especially for princess frocks is it of advantage, for it can be carried much further down the seam than whalebone, and the ending is not as perceptible because of the peculiar pliability of its construction. Moiré, Prussian, grosgrain and satin are the best-appearing covers, but the twilled tape and cotton covers give just as satisfactory results for wearing. There is also a washbone for cotton or linen dresses, and all of these come in twelve yard coils. The uncovered bones for tailoring purposes come in great quantities, including special skirtbones of different varieties. One kind is made especially for the skeleton foundation skirts. This shows a loop arrangement of the flat featherbones, covered with shirred ribbons, a graduated flounce of silk suspended from the lowest, and a short gore at front, tapes adjusting all this to the belt. There are nine styles of girdle foundations, including a princess, which comes nicely down on the hips, and the same number of collar or stock foundations. Featherbone crinolette is admirable for stiffening the hems of dresses and has, to make the result permanent, one or two cords at middle. Featherbone cord is widely used for the edges of shirred bands that are to trim in the designs of loops or wavy lines, or scrolls, or in lace effects, connected by fancy stitches, which this season will enjoy the same popualrity that the passementeries had, and make it possible to use the material of the gown to comply with the vogue for self-tone ornamentation. The same cord is sufficiently light to run in tulle or lace ruchings with which the evening gowns are elaborated.

BEADWORK DESIGN, MOUNTED ON CUT-STEEL

FIFTH AVENUE SATIN

In every color does this firm lustrous satin come, the width most unusual for a pure silk fabric, it being a full yard wide. The weight insures good wearing qualities, not only for linings and wraps, but for ball gown foundations will it be found invaluable. The shades of each color are of unusual delicacy and clearness, which the beautiful sheen renders lovely in each instance. The pastel tints gain greatly from the high lustre, as it eliminates the faded look that these shades often have. Besides being very firm in weave it is also pliable, which adds to its desirability for any purpose. It is for sale at the various lining counters for $1.50 per yard, and has its name woven continuously along the selvage.

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SEEN IN THE SHOPS

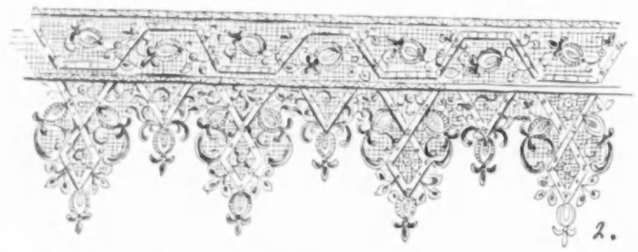
[NOTE.—Readers of Vogue inquiring for names of shops where articles are purchasable should inclose a stamped and addressed envelope for reply and state the page and date. See illustrations on this page.]

THE unlimited variety and gorgeous display of fabrics which have been put on view during the last few weeks proclaim the mood of fashion's dictators to be one of lavish extravagance, which has spared nothing in the accomplishment of results that are at once a joy to the eye and a triumph of artistic conception. The counters of the leading shops show an endlessly tempting series, so exquisite in texture and coloring that even the most calm-minded of women is swept along in enthusiastic admiration. Among the laces are some particularly charming examples which have been chosen for this week's sketches in illustration of the leading novelties and popular favorites for winter wear.

TOKIO LACE

An exquisite example of this is to be seen in the first drawing. In appearance and effect it is nearly allied to the embroidered silk lace which was so much the rage in the early spring. Its soft gossamar texture is eminently suitable for combination with house frocks and theatre gowns of such clinging drapable stuffs as chiffons and crêpe de Chines. Centering the deep wide scallops on the edge are large chrysanthemums, the pattern being an applique of the fine round silk cord. The tint is a faint cream, the mesh clear and wide. This cost, $3.85 the yard in a twelve inch width and is highly desirable because of its beauty, novelty and decided popularity. There are numerous other designs to be had in this lace which comes in allovers and insertions as well as edgings.

1



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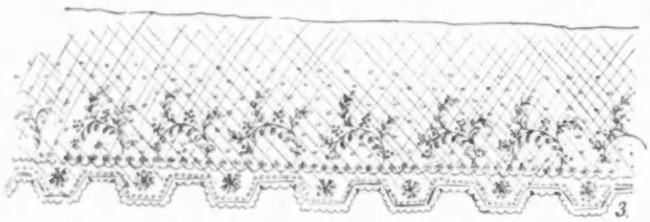

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FILET POINT

is a delightful variety of a most effective and lovely lace. The pointed edge has been seen but little until the arrival of the latest importations, and its introduction emphasizes filet as one of the best laces in the market. It is largely used with handsome cloth gowns and is equally appropriate with lighter weight materials. A smart example of it is the original of the second illustration, the straight line of the upper portion being especially good, while the melon-shaped flowers on the points lend grace and lightness to the whole. Price $4.75 a yard. An insertion in filet, about two inches wide costs $1.65.

FRENCH IRISH

maintains its supremacy among the crochets, and justly so, for there is nothing more rich and sumptuous in appearance than this heavy somewhat bold lace. Velvets, chiffon cloths and chiffon broadcloths set off its beauty admirably, and for formal day time gowns it is unequalled. It is somewhat too weighty in appearance for dinner and ball costumes, and if used on them must be handled with infinite care. The fourth sketch shows a four-inch insertion of French Irish, a baby net being supplemented by wide latticing and semi-detached flowers and flat roses. For so handsome a piece the cost is moderate in the extreme, $6.75 being asked for it.

EMBROIDERED FRENCH NET LACE

Notwithstanding the fact that real laces are being used to an extent hitherto unknown there is no cause for despair if such are beyond the limits of one's purse, for there are the charming fancy net laces, which may be substituted with great success for real lace. These are infinitely preferable to an imitation, and a good half of the imported gowns are trimmed with them. With a little discrimination in the selection of a pattern, a distinct one of decided character is the best choice, and one will have a trimming which will not be put to shame by its sister laces of more exorbitant price. The nine inch lace in the third illustration is to be had for $2.10 per yard. Its castellated border, is filled with a berry and fern design of more than common merit.

SPANGLED AND EMBROIDERED BLACK NET ROBE GOWN

Spangled gowns there are in endless profusion, and superlatively beautiful are they, but seldom have I seen one the pattern of which has been so admirably conceived and carried out as that illustrated in the fifth drawing. The long straight lines from waist to knee give that slenderness of appearance to the figure which almost every woman desires, while inset at the termination of these insertions are full spangled net flounces, which spread about the feet in a voluminous flare. This perpendicular treatment is worthy of examination, its braided border centred by a tiny trailing vine in green beads. Crossing it at intervals are simulated straps of black, held at either end by make-believe buttons in opalescent tints. Ribbon embroidery, for which there is such an unprecedented craze abroad, is introduced in the roses which are placed at the head of each flounce, where the straight line ends. These are in pale dull green, with leaves of the same, each flower centred by a heart of gold gauze. So generous is the embroidery allowed for the waist that two bodices, one high and one low, may easily be fashioned from it. No description can do justice to this really wonderful robe, one of the best importations of a house celebrated for the superior and exclusive quality of its embroidered robe gowns. Price $85.

SILKS

Among these there are such countless novelties, each one a perfection of its kind, that it is difficult to know where to make a beginning if one would even attempt to exhaust the list. The new treatments of chiffons and crêpe de chines, however, certainly are creating a great share of the stir.

VELVET STRIPED CHIFFONS

Fascinating beyond words are these, and to say which among the entrancing shades is the most attractive is an impossiblity, so delicate and exquisite are they all. The stripings are in two widths. One measuring an inch, the other not more than an eighth of an inch. The cost is $6 and $7 a yard. The combination practiced in this innovation is really unequalled in beauty. Truly regal are gowns built of it, and one's enthusiasm waxes rampant over the fine striped myrtle and dove gray, and dead rose, bordeaux, prune and gray beige in the wider lines. Nothing can be imagined more suitable for weddings, receptions or bridge parties than a well made gown of these velvet striped chiffons.

A SATIN STRIPE

has also been introduced on the same background, more gauzy in quality, however, than that which is used for the velvet embossing. All the evening shades are procurable in the satin stripe, and black, over a white lining, constitutes a delightful new medium for a gown of sable tint. Gray and maize are especially delectable colors in it. A forty-four-inch width sells for $2.

Moire striped chiffons, the line rather narrow, are another form in which this fabric appears. It is the same price as the satin striped.

PRINTED CHIFFONS

Here one enters the realm of art, for the bordered chiffons with their garlands of flowers show such blendings of tint and shade that they are above the criticism of even a master of color. The patterns are infinite, suiting every taste and fancy. On one hand we have a Louis XIV design, delicately handled, with bowknots and fragile garlands, a bit of green, blue and even brown being introduced with great deftness of arrangement, while again we are shown a flamboyant border of English violets festooned with knots and bows of blue ribbon, all on a background of black. Price $5.50 and $9.50. Thus it may be understood that the styles and descriptions of these are no less than endless, and in printed chiffons there appears daily some new thing. Many are polka dotted in black above the colored border. Such a one with old fashioned flowers in pink and mauve costs $3.50.

POLKA DOTTED MOUSSELINE

practically belongs to the chiffon family; at any rate, it is nearly allied and calls for a word here.

5

Although not new, this mousseline with a silk coin spot is holding its own and will be used for many a frock this winter. It is one of those standard textiles that are never out of style. An excellent double-width quality is to be had in all colors for $3.50.

CRÊPE DE CHINE

is brought out in so many guises that it is sometimes scarcely recognizable, and every treatment enhances its always fascinating character. There has never been a time when crêpe de chine did not hold a place in the first rank, but this winter will see its use in such quantities that it threatens to displace all but a very few materials.

MOIRÉ CREPE DE CHINE

is a departure no less welcome than new, and when this is exemplified with a pompadour design in color it is something to pause over. The price is $4.50 a yard. For $3.50 may be had the plain moiré crêpe in any and all colors.

STRIPED CRÊPE DE CHINES

A wonderful gold color with a satin three-inch stripe, unusually heavy and rich to the touch, sells for $4.75. A moiréd stripe, not more than an inch wide is to be had for $1.95. The width is forty-five inches.

CHIFFONIZED MOIRÉ

satin striped, in an exquisite very dark shade of taupe is one of the most beautiful of the novelties. It is lustrous in sheen and of an entrancing drapable quality. Width forty-five inches, price $4.50.

REJANCE CREPE

in a lengthwise ribbing, at $5 a yard is a handsome fabric for reception gowns and evening toilets of distinction.

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METEOR CREPE

of the most velvety consistency is barred from side to side with a narrow ribbing. Price $5. In these two crêpes every possible shade, both light and dark, is to be had.

MOIRÉD POPLIN

is a new arrival among the silks, the particular example seen being overspread with a waving watered motif on a plain background.

LIBERTY SATINS

of very luminous finish are much in vogue. A good quality of this costs $3.50.

DRAP D'EMPIRE

is a good choice among dress materials for house gowns and theatre frocks. Price $4.50.

PLAIDS

in taffetas and poplins in a twenty-four inch width are decidedly popular. These cost from $1.25 to $2.25.

MARQUISETTE

is far and away the most talked of and most used among the thinner fabrics. It is nearly like silk veiling in appearance and is a truly fascinating innovation. Price $2.

BROADCLOTHS

in small checks and plaids of all sizes is a new guise of this standard textile, and one which merits the attention it is receiving. The usual fifty-two or fifty-four inch widths cost anywhere from $1.75 to $2.50. The plain broadcloths are almost all of the chiffonized variety. These are each and every one shrunk, sponged and spot-proof. The catalogue of colors in them is endless, some of the newest such as hyacinth and jacqueminot being superlatively lovely. These are marked from $2 to $3.50.

SUITINGS

of all descriptions sell from $1.75 to $2.50. Grays and black and whites are innumerable, and as much in demand as ever. A fancy dark plaid suiting with a bright silk dot is new. Striped suitings of cloth are to be had at $2.50.

SPANGLED GOWN OF NET

At last the right material has been generally adopted for the foundation of the elaborate pailletted frock. Heretofore a wealth of labor has been expended in decorating tulle with all manner of glimmering particles, which by one evening's festivity is reduced to rags. Riotously extravagant did this perishable quality render the majority of gowns of this description, but now that a strong Brussels net is employed the spangled gown may be counted upon to withstand a reasonable amount of wear and tear. Very lovely is a cream net, embroidered in silver and opalescent spangles, arranged in a wide border at the hem, above which heavy cross-lines give the Empire character. The upper portion of the skirt is strewn with tiny sprays of leaves. The waist and sleeves have ample garniture, and the price of the entire robe is but $35.

BELTS

The most modish of these are the broad bands of silk elastic, varying from three to six inches in width, and variously studded and decorated with nail heads, embroidery, slides and buckles in a variety of materials. The stretch and give of the elastic, clinging close to the waist, yet yielding with every movement, is inexpressibly graceful. Many a fur bolero will use these waist dressings as its finish. Cheap they are not, for one must pay well for this latest craze.

A beauty, an Empire corset belt in black, is six inches wide, and comes close beneath the bust line when adjusted. The decoration, a classic border in steel beads, is placed only at the top, the lower portion being quite untrimmed. A great buckle of steel, with an introduction of gilt, finishes this model, which costs $31.75. A white one without the top motif, two inches narrower, is to be had for $17.50; it is exquisite, and with a frock of white cloth or velvet, or a handsome fancy waist, it will be a noticeable and lovely adornment. A similar example in black, also with steel put on in studdings, sells for $16.75. It is possible, of course, to get very effective elastic belts, quite generously sprinkled with steel, from two and a half to four inches wide, at prices varying from $2.75 upwards. The buckles of these less expensive ones are heavy and substantial, and altogether the more modest purchase is very desirable. For half mourning, or if the taste be for all black, a bright jet buckle and trimmings are effective. Such a girdle, two and a half inches wide, costs $5.75.

GILT

continues in vogue, a three-inch width, with polished or rose gilt harness buckle, selling for $4.75. The better quality in this genre of belt costs $6.25.

RUFFINETTE

As was predicted, the net ruff which is universally becoming and has been so popular this season, will be worn until late in the season. While the plain maline is still used to a great extent, the latest novelty in ruching material is ruffinette, a chenille dotted maline, twenty-seven inches wide, and specially prepared for making ruffs. It comes in all the leading shades, the dots being large and rather close together, and are either of the same or a contrasting tone. Among the most popular combinations are pink or pale blue, with black dots; champagne with brown; black or green with red; navy blue with green, and black with white dots. Of course, the all black effects are the most popular and serviceable.

Ruffinette is put up in boxes containing six or twelve yard length, and unless an unusually full ruff is desired six yards will be sufficient. There are five rows of dots, and the maline is folded the entire length on the line of the middle row, bringing a row of dots on the outer edges of the ruff. It is then laid in single or double box plaits and stitched down the middle to a strip of satin ribbon about three-quarters of an inch wide, and finished with streamers. The strings can be made of velvet or of ribbon. A pretty idea is to have double ties of satin ribbon, one or two inches wide, with ruffinette rosettes at the ends. A box of ruffinette containing six yards can be bought for $2.50, thus enabling one to obtain elaborate effects in ruffs at small cost.

BRONZEBONE

What a delight is a collar stay that will not push through and scratch the neck, for almost all make have caused this annoyance. This stay will withstand laundering, and remain firm and softly pliable. Besides possessing these qualities the Bronzebone collar stay is inexpensive; coming in a choice of seven different lengths, ranging from one and one-half to three inches, all ready to sew in, for 30 cents per package of 25 bones. In these packages all the bones are one length, but on the cards which sell for 10 cents each are eight bones of graduated lengths, two of each size, enough for two collars. The bones are covered in black or white silk casing, neatly finished at ends, a few stitches only necessary to permanently affix them in the collar, after which they launder with the dress, or if the dress is not washable, can be taken out and washed separately. Their flexibility prevents breaking, and their lightness and thinness renders them invaluable, as the sheerest materials can be properly supported without being overweighted.

NORFOLK LINING SATIN

This heavy quality of lining satin has a high lustrous surface, and is guaranteed to wear for two seasons. Besides its durability its wide range of colors extend the possibilities of its usefulness as a desirable foundation material for frocks of filmy fabrics. Furriers and tailors will be especially interested in the dark shades, for all the autumn cloths can be matched, or the coats be lined in contrast, as the latest colors are generously represented; brown and gray particularly. The price is $1 per yard.

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New Fall Designs

for 1906 and 1907

AT LEADING RETAIL STORES

DOES NOT SHRINK

"MRS. VANE FOUND THAT DINNER A TRYING ONE"

SEE STORY, A COMPANION FOR GERALDINE, PAGE 462

AN UNPOPULAR INDUSTRY

A Distinguished financier has predicted many calamities for the nation because of the wasteful methods employed by Americans in the exploitation of the natural resources of the country, and also because of the scarcity of farm labor. The farms stretch out their hands in vain to the 1,000,000 immigrants added annually to the population of the country. Farmers besiege the employment agencies in vain, and as men become scarcer as the movement of population to the cities grows more pronounced, and even the sons will not remain upon the farm, the situation is growing more embarrassing yearly. Statistics reinforce the great railroad president's gloomy statements as to the agricultural labor situation. Each year the rapid increase in the per capita production of manufactures in the United States, as compared with agriculture, is more marked, until, in 1905, the value of the products of manufacture are estimated to have reached $17,668,000,000, or more than four times that of agricultural products. In 1883 over 83 per cent of the United States exports consisted of farm products, but this proportion has been regularly declining, until in 1905 it fell to 55 per cent. On the other hand the export of manufactured goods, which was only 12 per cent of the total export in 1880, has risen to 36 per cent in 1905. Such statistics show how futile it is to attempt to turn the tide of industry back to the land by any half way, unprogressive measures.

Take, for example, the important matter of keeping the boy on the farm. How is he treated? The child in the mill has aroused the passionate sympathy of the philanthropic, but was there ever a crusade started for the boy on the farm? In picturesque diction the editor of the Lama (Mo.) Democrat, himself a farmer's son, recently presented the claims of farmers' children to the consideration of the humane. "At four o'clock in the morning the boy of thirteen is hustled out of bed and sent after the cows and horses. He feeds and harnesses the teams, slops the hogs, feeds the calves, and goes in to breakfast. His meal finished, he takes his team into the field and chases up and down the corn rows." The western editor, speaking out of bitter experience, avers that no one knows what actual, old-fashioned work is until he "chases a cultivator ten miles in a half a day under a sun that cooks eggs. Up and down the rows the boy swelters until noon. The soles of his feet feel as though they were full of needles. The afternoon is worse than the morning. When the farm boy comes in from the field, about seven o'clock, he still has to work until bedtime, which is ten o'clock." When, after years of toil, he reaches the age of twenty-one, his father thinks the gift of a horse and wagon is ample recompense for the years of stunting toil. This is no exaggerated picture, its counterpart can be found all over the country, the Norwegians of the west and northwest having reduced the child farm labor of their little sons to as exacting a science of get-all-the-work-possible, as any mill owner in the land.

As for the men who are so eagerly welcomed to gather the harvest, will the farmer guarantee them good wages all the year round—in the dull season as well as the busy one? And what of social life, or facilities for twentieth century family life of his own, is the farm helper offered? The city is more and more helping the worker to bear the burden of his family, and making easy the attainment of social intercourse with his fellows, and as for instruction and amusement, these can be had practically for the asking.

The competition of the mill town and the city is something that the farmer can only overcome by changing his attitude toward his helpers and toward his children, and even then the most he can accomplish is only to partially check the cityward trend. The hope for agriculture lies in substituting scientific methods for the present very wasteful and largely unintelligent ones, and in introducing into the public school system training in kitchen gardening so that taste for intelligent farming may be stimulated. The utilization of convict labor on farms and the making of farming a means of regeneration for tramps and those committed to reformatories, are other probably inevitable ways of keeping up the agricultural industry. Certainly new methods of working farms must be found, for the boys will not stay on the farm nor the immigrants go to it, under present conditions. And who can blame them?

HANDSOME MODELS IN CHIFFON CLOTH, VELVET AND BROADCLOTH

FOR DESCRIPTIONS OF FASHIONS SEE PAGE 11

A COMPANION FOR GERALDINE

By Emilia Elliott

PART III

(Continued from Vogue, 27 September.)

Daria laid down her pen, staring thoughtfully out over the broad, sunlit lawn. Three weeks since the return to Lakeside—the return it had been so easy to make Geraldine decide on—and still she seemed as much out of it as she had been during the season in town. And there had been a good deal going on, Mrs. Vane having started a series of week-end parties, but Daria had not entered into Mrs. Vane's schemes.

"It is not any cinch, this secretary business, for 'dear Geraldine' either;" Daria said impatiently; "and it is not what you stayed on for." She turned back to her business of going over the morning's mail, her thoughts still intent on the dinner for the following night in honor of Mr. John Darrell. "A little neighborhood dinner," Mrs. Vane had termed it.

"As if I should not like to meet him, too," Daria sighed. She had seen him once or twice from a distance, and distinctly approved of him. Somebody else approved of him as well, it did not take remarkably keen sight to see that; nor to see what somebody's plans were. It would be fun to checkmate that somebody.

Suddenly the girl gave a quick laugh and caught up a note lying on the desk beside her. Surely such late regrets might well be delayed a little longer.

The next afternoon Mrs. Vane appeared in the doorway of Geraldine's sitting-room: "My dear," she said, "Constance Varrick has sent neither her acceptance nor regrets for to-night."

Geraldine stifled a yawn: "Well, mama?"

Daria laid down the book she had been reading aloud from; "the afternoon post should be here by now, Mrs. Vane; there may be a note in that from Miss Varrick."

She ran downstairs, and returned presently with a handful of letters, among them the note she had appropriated the day before.

Mrs. Vane glanced at it, then handed it to Geraldine: "Regrets at this hour? It is unpardonable; what are we to do?"

"I do not know, mama."

Daria's face was full of concern. "Oh, dear, it will spoil everything! I shall have to alter the arrangement of the flowers."

"Unpardonable," Mrs. Vane repeated, turning away.

"Poor Jerry," Daria dropped down beside Geraldine on the sofa, "you will have to be doubly entertaining to-night, as you are to be the only girl at the table now. Mind, you ask Mr. Darrell all about his explorations."

"But I do not care anything about them!"

"That makes no difference. And talk about books—the sensible kind that you never read."

Geraldine showed signs of mutiny.

"Remember, your mother expects you this night to do your duty!"

Then Geraldine—to use Daria's term—"tumbled." "Daria," she declared, "you must take Constance's place. You can manage a gown? It is only a small dinner."

As if she had not the gown all planned. "Oh, Jerry!" Daria's voice expressed proper astonishment. "I should love to, Jerry, to help you out. Only your mother"—

"I shall see to that."

"I do not envy you, Jerry."

Geraldine drew herself up: "And, Daria, you arrange to sit the other side of Mr. Darrell. I shall go in with him; but I cannot talk to him all through dinner—it would be such a bore—he is so dreadfully learned."

"Impossible, Jerry."

"No, it is not! You have to manage it. He will not mind; you will listen to his tiresome adventures, and I just will not."

"As you say, Jerry;" Daria arose slowly. Once out in the hall, she ran down stairs with dancing eyes. This was more even than she had dreamed of.

Mrs. Vane received her daughter's announcement with a calmness akin to despair; having seen from the moment of Geraldine's entrance into the room the futility of combat.

"Very well," she said, her tone implying that in her opinion it was very far from well, "if you like to make a social equal of the girl, my dear."

"It is only for to-night, mama."

Mrs. Vane permitted herself a slight shrug. "It is doubtful how Mr. Darrell will view the matter."

It was the wrong tack to have taken with Geraldine; "I am not at all concerned about Mr. Darrell's views, mama."

"As to the arrangement, placing him between yourself and Daria, it is, to say the least, peculiar."

"Possibly."

"And will excite comment."

"Possibly," Geraldine turned to go. There were times, her mother reflected, when her likeness to her father was more remarkable than gratifying.

Later, as she emerged from the hands of her maid—an ordeal she always found extremely trying—Geraldine heard Daria's light tap on her door. Her "Come in" was decidedly short.

"Jerry, dear," Daria said, "I came to ask if I might go down with you; it is my first company dinner, you know; and I have not your experience, nor your beautiful self-possession."

Geraldine nodded carelessly; she was looking Daria over rather wonderingly: "You are not a bit smart, really, but you look so, somehow."

Vane was standing near his sister-in-law, when the two came down. Just before their entrance Daria's pretty, infectious laugh rang out; stopping abruptly, as if its owner had suddenly realized the possible impropriety of it. But the gay note had caught the ear of more than one person there; and as the two girls came through the curtained doorway together, more than one pair of eyes greeted their appearance.

Vane started. The girl was stunning. He gave a quick glance at Mrs. Vane. Yes, Amy had gone a bit white—her way when angry. Was she, for once, seeing Geraldine as others saw her?

There she was—short, heavily built, her pretty face dull, inert, and looking, in spite of her maid's efforts, like a dowdy, over-dressed little school girl.

Beside her was Daria. Tall, graceful, instinct with life; her face with its vivid coloring, the hair that had kept its promise, and at eighteen was, in truth, a glorious auburn, and the eyes more than ever like the dark petals of a russet and gold pansy. And with what an unmistakable air she wore her simple gown.

Darrell, having met Geraldine several times, had frankly dreaded that dinner. Finding, by some strange good fortune, Daria on his other hand, he took courage. For awhile he tried manfully to do his duty by Geraldine. At last she made a break in her monosyllabic replies: "Ask Daria," she said.

Darrell promptly obeyed. After that he thoroughly enjoyed the dinner. So did Daria, with an abandon which showed how very young she was, and liable at times to neglect all thought for the morrow.

As for Geraldine, relieved of all further responsibility, and having on her other side an elderly gentleman who, like herself, asked for nothing better than to be left in peace, she found the affair less irksome than usual. Clearly, here was a new field of usefulness open to Daria.

Skilled as she was in the art of self-repression, Mrs. Vane found that dinner a trying one. Once or twice she went so far as to cast glances full of meaning towards her recalcitrant daughter. If Geraldine understood them, she heeded the looks not at all.

As the girl was going upstairs that night her mother detained her. "My dear," she said, "I trust you see now the inadvisability of your course?"

Geraldine lifted a pair of blank, blue eyes: "What course, mama?"

"Taking Daria out of her proper environment."

Geraldine yawned: "It struck me, mama, that she appeared to be in her proper environment. The dinner went off all right. It is pretty certain that Mr. Darrell enjoyed himself. I am sure he was the one you were anxious about. As for the music after, I heard him tell Daria it was an inspiration to hear her play. No one ever said that about my playing—not that I want them to."

"Yours is not a nature that runs to display." Mrs. Vane tried to speak calmly; though Geraldine's words made the effort a well-nigh heroic one. It was never the slightest use getting out of temper with Geraldine.

Geraldine yawned again: "I think I shall say good-night, mama; if you have nothing more to say."

At that Mrs. Vane's patience gave way: "I have something of importance to say to Daria. Kindly tell her so."

Geraldine's color changed a little: "If you please, mama, I'd rather you did not speak to Daria about anything. She is my secretary, you know. I should not think of interfering with any of your particular people. I cannot have Daria upset; it is too annoying."

"As you like, Geraldine"; Mrs. Vane tried to cover defeat gracefully. "I warn you, you are absolutely spoiling the girl."

Upstairs Geraldine found Daria waiting for her: "I sent Marie away; I am going to play maid to-night. You know you like me better than Marie."

She coaxed, cajoled and petted Geraldine, until, sleepy and contented, the girl settled down in her soft bed with a long breath of satisfaction.

"Dear old Jerry," Daria knelt down beside the bed, "you would not have me scolded,

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SEEN AT THE FOREIGN RACE COURSES

FOR DESCRIPTIONS OF FASHIONS SEE PAGE II

A COMPANION FOR GERALDINE

(Continued from page 462)

would you? Such a wise Jerry! you saw it was just excitement. But did I do so badly, Jerry?"

Geraldine grunted sleepily.

"It worries me to have Mrs. Vane vexed with me," Daria's voice was full of anxiety; "I am so afraid she will send me away from you, Jerry."

"I do not see what mama has to do with sending or keeping you," Geraldine roused herself to say. "I am of age, and really my own mistress."

"Dear Jerry," the room was too dark to betray the laughing gleam in the brown eyes; "you could get on without me all right. But what should I do without you?"

Daria's fingers stroking Geraldine's forehead was magnetic in their effect; under their spell the latter almost purred: "Do not talk nonsense," she protested drowsily; "of course, you shall stay on here."

Vane lingered on at Lakeside for the mere purpose of watching the little drama being enacted there. The country homes in the neighborhood were filling up; and there was considerable interchange of hospitality. Daria dined downstairs altogether now, which was perhaps one reason why the dinners at Lakeside were growing in popularity. The new field of usefulness Geraldine had discovered for her willing companion widened daily.

In July Mrs. Vane, unable to stand the situation longer, left Lakeside for a few days. She returned, strongly resolved upon a stringent course of action.

The afternoon of her return she and Vane were alone on the veranda: "You are looking better," he remarked. "I am afraid you have been worried over something lately."

"Thank you, no; Lakeside has always had a depressing effect upon me. By the way, Richard, I have secured an excellent position for Daria. It will, however, necessitate her leaving us at once."

"Ah!"

Mrs. Vane rose: "I think I shall speak to Daria now."

"How is Jerry going to take this?"

"Geraldine will naturally see the wisdom of our not allowing Daria to lose such an unexceptionable opportunity; her continuance at Lakeside would be of such short duration now, as Geraldine and I go abroad before long."

"You have mentioned your intention to Jerry?"

"I shall presently."

Mrs. Vane was standing by the library table when Daria appeared, in answer to her summons. The older woman felt a sudden shock of surprise, of quick jealousy for her own daughter at sight of her.

Daria was all in white; and there was something in look and manner that gave her an added charm. The brown eyes under the wide garden hat seemed even deeper and darker than usual.

"Daria," Mrs. Vane went right to her point, "I wish to tell you that I have procured a position for you as companion to a relative of mine."

"Mrs. Cornelius Burden, perhaps?" Daria suggested quietly.

"Yes. It is the position of all others I would ask for you. The quiet, retired life being well suited to a girl so little able to stand excitement as you have shown yourself of late."

Daria's face was demure: "It is very kind in you to take such an interest in my welfare; but I have already obtained a position."

"A position! As companion?"

"Yes, as companion. That seems to be my forte, does it not? and I owe it all to you and Geraldine."

"An eminently proper feeling for you to show, my dear." Mrs. Vane smiled, almost gently; really grateful to Daria for having saved her from what might have been an exceedingly bad quarter of an hour. She unbent so far as to ask: "You have told Geraldine?"

"I wished to tell you first."

Mrs. Vane smiled again; the girl had some sense of the fitness of things.

"I shall surely tell Geraldine," Daria said; "she will be surprised."

Mrs. Vane drew a deep breath of relief; she felt singularly light-hearted about Daria leaving Lakeside of her own accord. She realized instinctively that this was a case when Geraldine's will would prove powerless.

The face turned to the young girl on the opposite side of the table was for once almost maternal: "My dear, you have not told me the name of the person you are to companion."

"Mr. Darrell."

"Mr. Darrell! Companion to Mr. Darrell! Daria, what do you mean?"

Daria pulled off her gloves. One of the slender white hands, the left, was ringless no longer.

In the short silence that followed Daria did not fail to detect both chagrin and disappointment among those emotions Mrs. Vane was trying to conceal.

"How soon do you leave us?" Mrs. Vane's voice was hard.

"Mr. Darrell is very anxious for an early day. I told him I must consider Geraldine."

"In this instance my daughter's wishes can hardly be paramount."

"May I go tell her now?" Daria asked. "She will be wondering where I am."

Mrs. Vane nodded a prompt acquiescence.

Before she had reached the door, Daria turned and came swiftly back: "Will you not wish me happiness, Mrs. Vane?" she asked.

Mrs. Vane studied her a moment, a half smile on her face: "Would not congratulations be more appropriate?"

Daria flushed suddenly. If only there were no truth in the thrust!

Geraldine's reception of the news was characteristic: "Daria! How tiresome! Just as I thought we were settling down comfortably. However, you need not marry for a year or two; a good deal might happen in that time. I may marry myself."

"Mr. Darrell is very urgent, Jerry."

"What if he is? He has not half the claim on you that I have. It is very odd, anyway, his wanting to marry you."

"Jerry," Daria came to perch on the arm of Geraldine's chair, "Jerry, dear, I have not—we have been happy together, have we not? I have not been such a bad sort. You would have been a lot less comfortable without me, would you not?"

"You are not being very good to me now," Geraldine answered.

The wedding was in September; and at Lakeside—only Daria knew how that last was accomplished. Vane gave the bride away; that was his own suggestion. He was sincerely glad of the girl's triumph—for triumph it was.

It was a pretty wedding; and the bride bore her new honors very gracefully. That she was honestly in love with her devoted bridegroom was plainly evident.

Vane overheard one well-meaning guest congratulating Mrs. Vane on the success of the whole affair; and commiserating her on losing what must seem like a second daughter. There was comfort, the good lady added, in the fact that The Ridge and the Lakeside were adjoining estates.

"See here, Amy," Vane asked, meeting his sister-in-law later on the upper terrace, "what will Jerry do now?"

"You forget that Daria was leaving Lakeside in any case."

"Ah, I remember—so you told me."

"Perhaps you will admit now, Richard"—there was a touch of fire in Mrs. Vane's blue eyes—"that we have not done so badly after all by Daria, or are you still lavishing all your sympathies upon her?"

"Oh, not all." Vane lit a cigarette. There was an odd smile on his face. Decidedly, Amy was game to the last.

GLIMPSES

COMPROMISE—

And instead of having your smartest afternoon house frock of faille or velvet, get one of the velvet-dotted chiffon failles that are so new and attractive. The dot is by no means small, in fact it should be called a coin spot.

A BEAUTIFUL—

Dinner gown for a young matron was of ivory white satin, rich and softly lustrous, and brocaded in chiné clusters of pink and blue and yellow velvet flowers—a truly Dolly Varden design. It was princess, in round length, a filmy lace fichu knotted at corsage and caught on shoulders by quivering seed-pearl butterflies. A perfect string of pearls clasped around the throat, and in the hair was a coronet effect of pearl bay-leaves. The quaint old-fashioned charm of the entire costume was heightened by a small fan of spangled gauze with wrought ivory sticks.

ONE OF—

The prettiest of the new hair ornaments shows bowknots of miniature myrtle leaves with occasional buds. They are arranged on a wire, so that the bows are at either side of middle front, the loops almost touching and the ends quite erect, forming a veritable diadem.

VERY LOVELY—

Are the Pekin chiffons with moiré stripes in self-tone, and many will be the dainty ball gowns evolved therefrom. The quaint fashion of draped skirts, caught by wreaths of flowers, is eminently suited to this fabric, and these with ribbon bands or tulle festoons are the most graceful form of trimming.

DINNER GOWNS OF CHIFFON, CRÊPE SUBLIME
AND DRAP DE VELOURS

FOR DESCRIPTIONS OF FASHIONS SEE PAGE 11

WHAT SHE WEARS

NO LEADING COLOR — SEVERAL PREFERRED ONES—COMBINING DIFFERENT WEIGHT MATERIALS—MOURNING NET OVER GAILY COLORED UNDERGOWNS

COLORS

PERennial is the interest in authentic information as to the leading colors of the season, but so far as this winter is concerned no one color gives evidence of taking precedence, but rather will there be a general style in the tone of color just as there is a style of cut. There is, for example, a strong preponderance of dark rich shades, with a neutral overtint as it were, which brings the color, whatever it may be, into a harmony with the fashionable requirements. It might be almost called a pastel treatment. All the taupes, London smokes and elephant grays, which are smart in the extreme, are instances of this, while many browns (a color which will be much worn) are overcast with white, which gives a grayish tone. The majority of reds are dull, soft shades, dregs of wine being the title applied to one, bordeaux to another. But while this is undoubtedly true it is contradicted glaringly by an occasional suit of brilliant scarlet or yellow green. Thus one may be safe in almost any choice so long as it is in good taste and becoming, and on no account imagine that black is out of the running, for it is, as always, the perfection for street or carriage wear, as well as for ceremonious occasions.

The neutral tints are advised, as they have undeniable chic and great refinement of quality.

When it comes to discriminating among evening shades, there is even less restriction, and one may be guided entirely by personal preference. There is noticeable a leaning toward the new saffron and flame colors, but these are trying tints and must be eschewed by all but the few. Yellows, especially on the maize order are very good and make up enchantingly. Gray is distinguished and out of the ordinary, and coppery ball gowns are effective if one have a varied wardrobe. These last cannot, of course, be worn very frequently.

THE COMBINATION OF THICK AND THIN MATERIALS

Be the gown what it may, the smartest show a skilled combining of two or more fabrics of different weights in a truly delightful fashion. Great variety is thus achieved, and a wider range in the models adaptable for winter, since treatments too intricate for an unwieldy velvet or cloth may be accomplished by the supplementing of crêpe or chiffon. This feature may be designated as one of the most marked among the winter's innovations, since it was but little seen last year. Very lovely was a black chiffon velvet and chiffon cloth, the great fullness of the skirt being of the latter material while a deep band of the velvet finished the bottom. The bodice was almost entirely of chiffon with here and there a strapping of the heavier fabric. There was an abundance of baby Irish about the neck, and a jaunty bolero of velvet—altogether a most handsome costume. In the same way are cloth and chiffon, crêpe de Chine and mousseline, taffeta and chiffon cloth used together.

IN FURS AND VELVET

UNIQUE FAD IN EVENING GOWNS

This consists in putting dull spangled net (the kind which has heretofore been used only in mourning) over colored linings. At first thought this seems an almost freakish procedure, but it is successful in the extreme, and a gown so made is not only strikingly original, but surpassingly beautiful as well. A very heavy pailleted robe, with not one single gleam in its make-up, but lavishly overspread with dull finished beads and spangles, is hung over pastel green chiffon and satin. Just at neck and sleeves there is an introduction of a filmy bit of colored tulle and the effect is marvelously attractive. Flame color, cerise or blue may be used as foundation for a costume of this description.

EMPIRE MODEL THE MODE—LOVELY GOWN ON PRINCESS LINES

Undoubtedly the Empire style is to be definitely established among us, and it marks the first really radical change for some years. Notwithstanding its attractions it will not entirely supplant the tight-fitting gown, for which there will always be a demand. The woman of statuesque, almost perfect figure, may be counted upon to pass the new style by, and to insist upon one which shows her beauty of line instead of hiding its proportions beneath the draperies of the short-waisted model. Not a whit affected by the universal acceptance of the models of the Empire period, one modish woman, renowned for her really beautiful figure, has had imported for her a gown of white cloth, which fits like a glove and is exquisite in every detail. Its princess lines fit closely, the skirt in the back being without a wrinkle over the hips. Two wide bands of almost priceless Venetian crochet are inset at the bottom—where the flare is enormous — one of these is at the hem, the other just below the knee. The front of the sheathing bodice is slit almost to the waist, slightly overlapping at the opening and fastening with round, satin-covered buttons of medium size. Sharply across the bust runs the line of the straight yoke. Here again the costliest of materials are used. Directly above the cloth is a silver and blue brocade, the blue a shimmering, antique tint, while topping this is a yoke of the rare Venetian lace, which follows around the base of the neck and forms the high stock. The sleeves are a deft mixture of cloth, brocade and lace. The irreproachable cut of this gown puts it in a class by itself, and it is a refreshing change among

the many evidences of the Empire cult. To complete it there is a gorgeous white hat, with a sweeping old blue feather and a diamond buckle.

SHADOW CREPE DE CHINE

Noticeable among the many weaves of silk, which are so decidedly in vogue for reception and theatre gowns this winter, is a most fascinating new crêpe de Chine. That sinuously graceful material appears in a countless number of imported models under a new guise, known as shadow crêpe de Chine. The high lustre surface is overspread with a tiny, invisible check, which lends such richness and depth of tone that at first glance it is mistaken for velvet. Exquisite beyond words is this adaptation of crêpe de Chine, which in this novel form is more than ever welcome. The fabric lends itself more than delightfully to the present fashion in dress, and it is a satisfaction to see its universal acceptance by the great modistes for their choicest designs. A gem of a frock, appropriate for either carriage, house, or theatre wear, is fashioned of shadow crêpe de Chine in that newest of new colors, a flame in which the yellow and orange tones, rather than the red ones, predominate. The unique feature of the gown is the absolute absence of trimming, save for buttons covered with the material. The sole bit of contrast is introduced at the neck, where a tiny chemisette of plain white net gives the note of white so desirable close to the face. On this background are placed narrow half-inch bands of white satin, with a pert little cravat of the same material, with its ends carelessly tucked in where the yoke ends. The whole line and draping of the frock is a triumph of the designer, the folds being laid so softly and naturally that one doubts the existence of anything so stiff and harsh as a fitted lining, the lustrous, velvety silk conforming so charmingly to the curves and structure of the natural figure. The front drapes generously over the bust and is held below at either side by fancy tabs of satin, the soft crush girdle being of the same. The sleeves are in cross tucks, reaching just below the elbow, where they meet a lower sleeve of chiffon which lengthens them by an inch or two, and then floats off into pointed scarf ends. The style of the frock is that modified Empire which is the accepted form for the season's modes. The bodice at the back ends a good two and a half or three inches above the waist line, from which point hang the clinging, voluminous folds of the skirt. This has as its only ornamentation vertical lines of the flame colored buttons, put on in just the places to insure a good scheme of trimming without overdoing it. The success of this frock, although it is entirely without lace, embroidery, braid or passementerie, is incontestable proof of its beauty of line and cut. It is an unusual and striking production.

WINE TITLES APPLIED TO COLORS

Many of the new shades are designated by the names of wines and cordials. Bordeaux, for instance, is a rich, purplish red, with a sheen almost equaling that of the grape itself. Cherry-brandy is another new autumn shade, which is a warm, red brown, that seems to hold the golden glint of the liqueur after which it is named.

CLOAK AND WRAP MATERIALS

With these gowns of crêpe de chine will be worn cloth, velvet or fur wraps, so that they will supplement and vary the more strictly winter material to be seen at luncheons, musicals and receptions. A model in taupe, made with the loose exquisitely draped bodice, which is so distinctly a hallmark of the French designer, has motifs of embroidery in chenille and velvet, which, in their wonderful shadings of the one color, create a true decorative harmony. To go with this frock there is an entrancing set of furs, a neck-piece and muff of the finest eastern mink, panelled with a heavily corded brown silk passementerie, a new medium in fur trimming. This in the muff forms pendant tabs, surrounded by a roll of the fur, the passementerie being unlined, and its open work, in combination with the fur, presenting a somewhat incongruous and yet wholly attractive appearance. This conceit of the furrier across the seas will undoubtedly remain exclusive for some time to come, as it is not to be seen in any but the most exclusive shops.

ODD CLOTH COAT TRIMMED WITH SILK AND JAPANESE EMBROIDERY

THE FETCHING WRAP

It is the early autumn wrap that is the craze this year in the bewitching coatee line, no matter by what name it is called. As green silk was the modish material of which they were made this summer, green cloth is the fashion for the autumn. A charming example has a simple blouse waist effect for foundation, but is given a special chic by adding to the front a double flat plastron on the bias, with seam through the middle, and to the neck a double cloth collar, both quite narrow. A lace ruffle turns over this collar nearly its full depth, showing above it a high lace neckband attached to a lace waist worn under. The sleeves have a coat line, and finish over the elbow with a flat military cuff and two cloth buttons. On the plastron a single cloth button fastens the top close to each shoulder, while a group of fine buttons trim the sides. A shaped basque, sloped very much from the middle in front and rather shallow, gives the charm to this little coat, which is fastened round the waist by a narrow cloth belt, the buckle of which is of green and black metal. Cape coats are equally in vogue in the most charming models. Those that are shawl-shaped, whether of cloth or silk interlined, are becoming little autumn wraps. One of the prettiest has two pointed ends falling over the shoulders like a sleeve cap. In the back are two pointed ends, separated by a section of fine plaitings. In front there are two scarf ends that hang lowest of all. All these points have long silk tassels to keep them in place, while the bottom edge of the entire garment is trimmed either with a fringe of drop trimming or silk quillings. One greatly admired example was of black crepe Ninon, a border of gold thread embroidery ornamenting the bottom edge. The tassels were of black silk, very long, and intermixed with gold threads, having besides an elaborate headpiece in fine gold cord.

GLIMPSES

WHITE GAITERS—

With black patent leather shoes are just a trifle startling, and still these were worn by a woman of fashion who was smartly gowned in a costume of black silk and wool material, made over white which was barely discernible, the weave being too close. Strappings of a heavy black silk braid, together with black jet buttons, trimmed both coat and skirt; the latter in walking length.

MOTOR VEILS—

Just long enough to fit comfortably around the rim of the hat, are shirred on an elastic to slip around crown. The back ends are seamed to half length, making a baglike affair, the edges hemmed below that point, and the lower corners taken and tied in—a simple knot, or bowknot, according to the wearer's deftness. This draws the veil in snugly under chin, giving it at the same time sufficient looseness over face. The result is neat and dust proof.

A RARE—

Tourmaline brooch, that also can be used as a pendant, shows a short bar of the translucent stone shaded from emerald through white to an exquisite rose pink. The setting is of filagree silver studded with diamonds, and partially suggests a double heart outline interlocked at top.

A COSTLY

Pearl dog collar has a wide filagree open oblong at front, made of small diamonds set in platinum. From the middle top edge of this design a large pendant diamond swings between delicately modeled leaves incrusted with the same precious stones. The rows of pearls end at sides of the filagree work.

THE HOSTESS—

Of originality now has as an accompaniment to her floral decorations, in the wee Dresden flower pots with perfect little china flowers, fac-similes of the real ones used.

FASHIONABLE AUTUMN TURBANS
See Text

These are the newest souvenirs for dinners or luncheons, and as they are of the most fragile and exquisite workmanship they will prove charming additions to curio cabinets.

NEWEST—

Cretonnes for decorative purposes show the festooned floral designs placed across the goods instead of lengthwise as heretofore. This of necessity will lessen the effect of height wherever placed.

HOME-COMERS—

From the Mediterranean, and Italy's shores, are being brought as gifts the most exquisitely tinted Roman scarfs, which are soft, wide, and fringed at the ends. Pale greens, pinks or blues form the cross stripes, usually on creamy grounds, an occasional thread of black emphasizing the effect. Their ultimate use is as a light shoulder wrap for piazza or evening wear, and the delicate colors will harmonize with any frock. It is a noticeable fact that lavender or mauve is rarely, if ever, seen among the many shades combined in these effects.

ROMAN RIBBON —

Belts are smart to wear with the between-season tailored suits which have trotter skirts and short jackets, and which necessitate the wearing of lingerie or silk blouses. They are fastened by a plain harness buckle of burnished brass.

OPERA GLASSES—

Are now made of dark or amber-tinted tortoise-shell, overlaid with a delicate tracery —festoons and Empire wreaths of gold, and are almost worth their weight in the precious metal! Then there are lorgnettes, fans, hat pins and umbrella handles of shell, gold mounted and be-jewelled—all beautiful, fragile and expensive.

THAT—

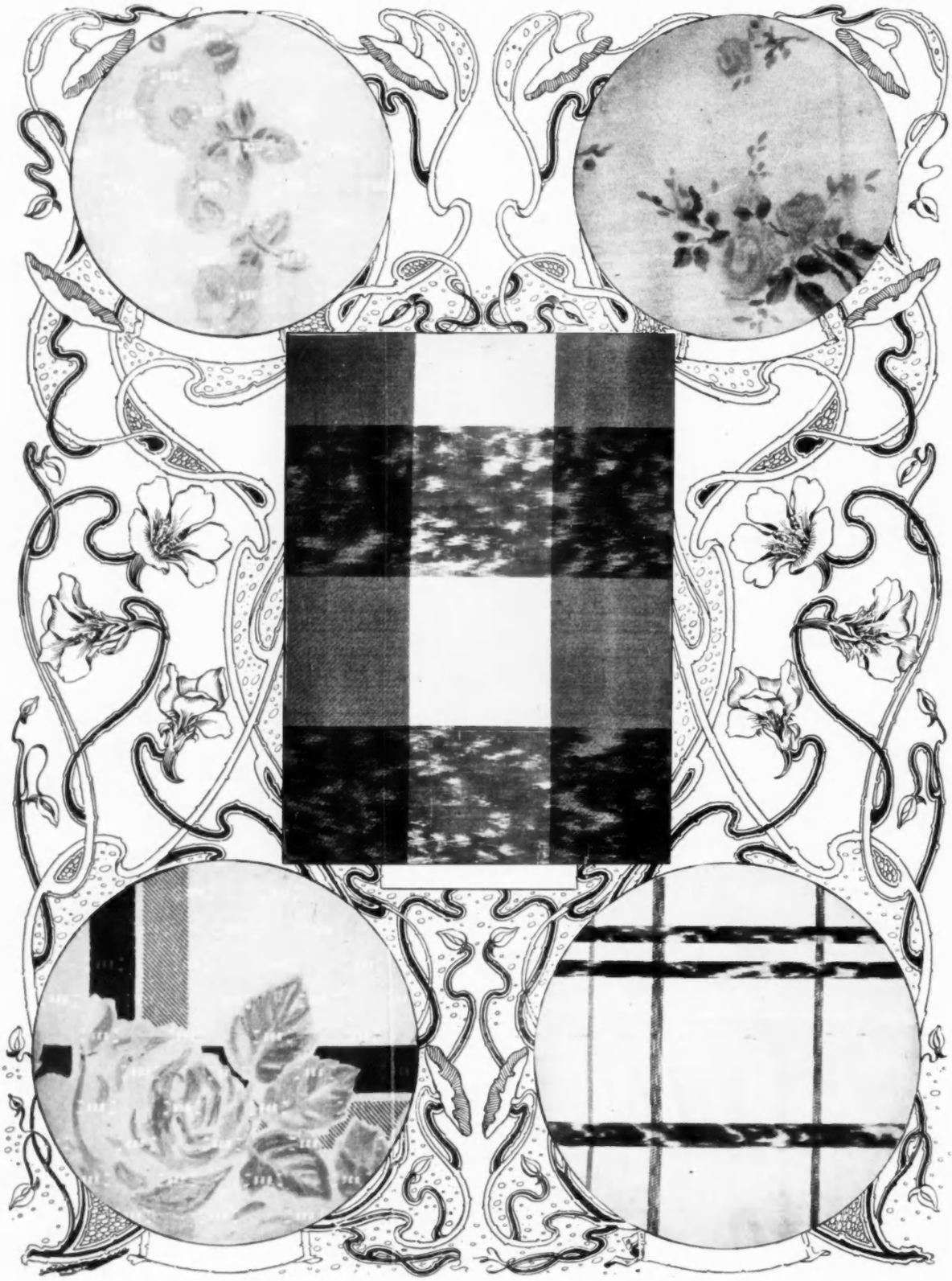
Watteau effects are to succeed the Empire is more than hinted at, and the arrival of the many flowered designs in silks, satins and satins brocaded in velvet bears this rumor out. This will also revive the use of lace scarfs and sleeve ruffles long since laid away as too precious to cut for the frivolous styles of bolero or bébé waists, and a season of heirlooms brought again to the garish light can be looked for.

AMONG—

The many lovely side band, flower-bordered chiffons, a few in crêpe finish chiffons are to be found; they are for the most part printed in Pompadour designs.

POMPADOUR CRÊPE, MESSALINE AND CHIFFON
EVENING TOILETS

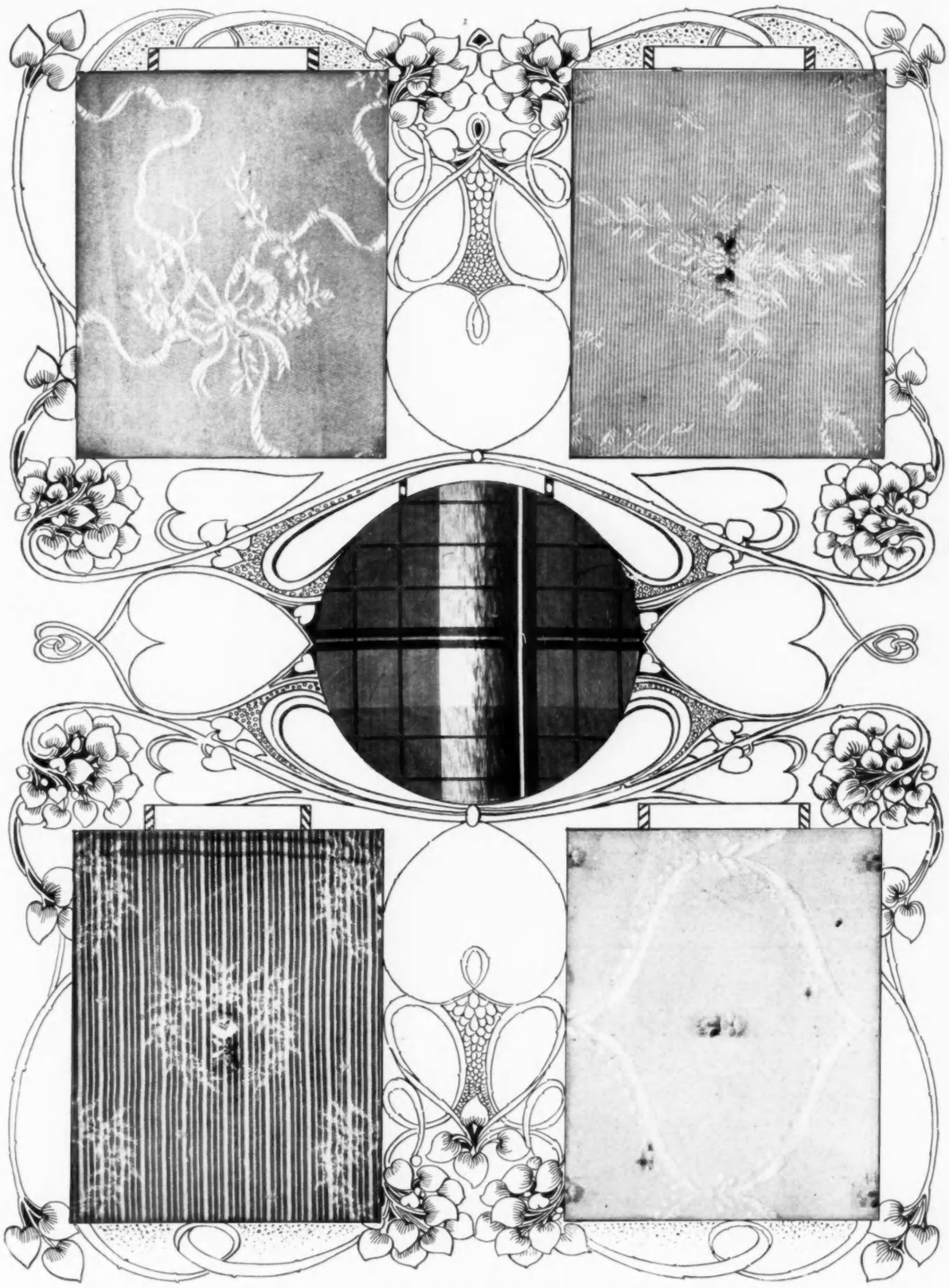
FOR DESCRIPTIONS OF FASHIONS SEE PAGE II



FLOWERED SOFT SILKS AND PLAIDED TAFFETAS

FROM VALENTINE AND BENTLEY

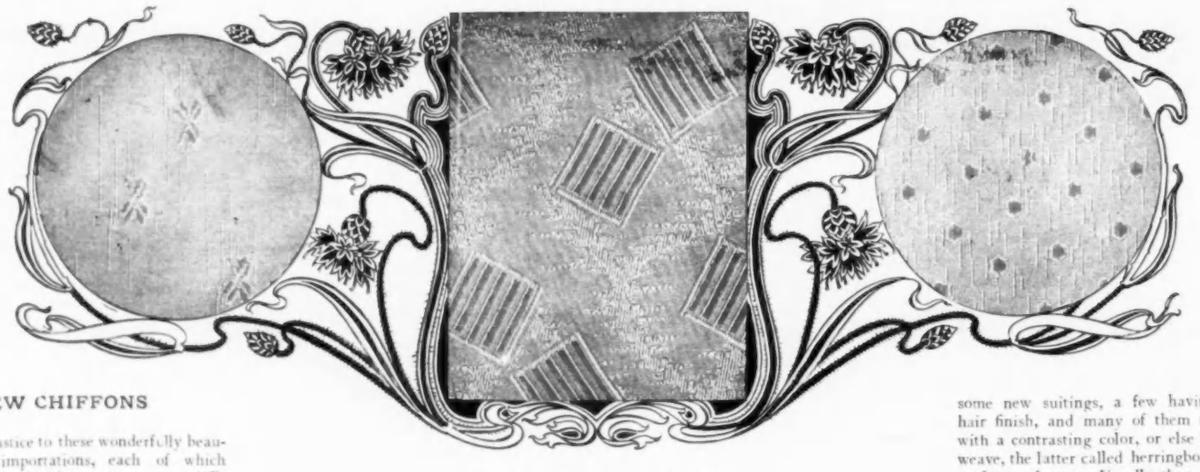
SEE TEXT, PAGE 482



QUAINT DESIGNS AND COLORINGS IN AUTUMN SILKS

FROM MIGEL

SEE TEXT, PAGE 450



FIGURED WHITE PEAU DE CREPE
From The Norfolk Silk Co.
See Text

NEW CHIFFONS

TO do justice to these wonderfully beautiful importations, each of which is a work of art, is a most difficult undertaking, for who can describe in words the charm of flowers that are so exquisitely represented that it seems as if a breath of wind would set them all stirring and extending fragrance with each nodding petal? The designs are all printed along one side of the chiffon which is 45 inches wide, and beyond the grouping a border band of some pale tint or black is seen, which makes the coloring all the more effective. From the clustered flowers foliage vines or sprays continue across the fabric almost to the opposite edge, and if the ground color of the chiffon is not white it is apt to be shaded in some opalescent or pastel shade. Very lovely was one which had an indistinct lattice of palest green blue ribbons on which were strewn at intersecting corners, graceful bunches of violets, the back ground shaded in an indescribable manner from cream through a pinkish yellow, into shadow tones of lavender smoke gray, deepening into a green-gray and finally black. These chiffons are all to be used so that the side band forms the hem of gown and in this manner the designs which run across the chiffon in the piece become perpendicular. Rose borders abound, and in every color. One white chiffon has two irregular bands of full and partly blown roses with sprays of wheat, this in delicate yellow shades and the rose in blush deepening to old rose in the shadows and simply melting into the wide mauve tinted plain band between. Through the roses a pale blue ribbon is twined, tied in bows at intervals, and the six-inch border beyond is black. For a change one white grounding has wee black dots, the roses garlanded above a white border. Another has a black and white Pekin stripe lengthwise, and on this are graceful clusters of cabbage roses. Another white ground has a truly wonderful border of iris in purple and yellow, the leaves shadowed softly in tones of sage, and the iris tips very pale and delicately veined. Large crimson roses and leaves intermingled with autumn foliage in pastel tones has the ground above strewn with small roses and buds. This on black is very fetching. Carnations in palest pinks and yellows, tied in bunches have pale blue ribbons meandering between them, and a chiffon striped with black in groups, has the stripes broken by clusters of wild roses. Clearly the preference is for pink, black, and white in the color combinations for these ethereal and beautiful fabrics. A few brocaded chiffons are shown and in these again do stripes and roses predominate, one extremely captivating design showing a continuous string of roses, very open and pale tinted, intertwined with a vine of laurel leaves. For the younger girls, mousseline de soie, spangled with gold or silver paillettes in design, with occasional pendant paillettes in some different shape than the round are shown in a number of patterns.

WOOLLEN MATERIALS

WHile broadcloth and velvet are most used for elaborate visiting costumes, many exceedingly smart gowns are made of the other cloth, for all tastes are not similar, and many a woman does not care to follow the trend of style that the majority see fit to adopt. A gown of entirely different fabric made with originality, is a relief among the many that are followed alike, and it is just here that the novelty, or even the less popular materials come to the aid of the undecided purchaser, and appeal to her good taste from every point of view. These fabrics are by no means inexpensive, a high-class novelty frequently being very costly. Entirely new is Satinishe which resembles a very fine covert cloth in its diagonal weave and has, as the name implies a high satiny lustre. It comes in all the latest shades of standard colors, and has a plaid effect given in the most unusual manner, which however does not seem to detract from the strength of the material. Three threads are pulled at half inch distances, the next group two and one-half inches beyond; between them a single thread is drawn. To form the cross plaid the same distances are observed in indented lines, given in the weaving. A lizard green in this fabric is remarkably attractive. The width is 54 inches, including the selvage.

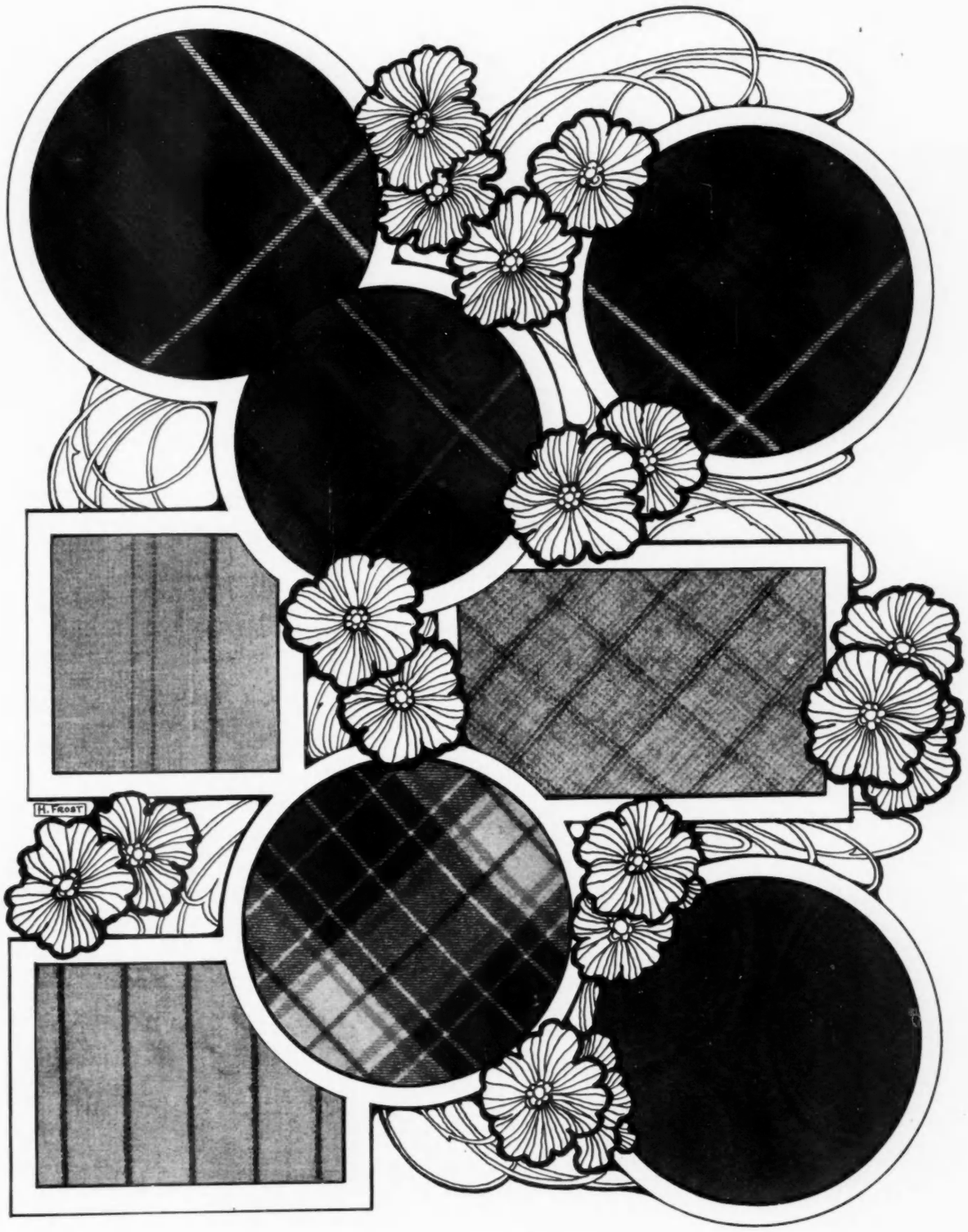
On the order of serge are many of the handsome new suitings, a few having a camel's hair finish, and many of them striped either with a contrasting color, or else by a different weave, the latter called herringbone or chevron as fancy pleases. Usually they are 52 inches wide and the prices are determined by the weight or degree of novelty, the same material being sold at different prices in the different shops. The shades in the latest suitings shown are rich and subdued, except of course in the clan plaids which cannot conform to any law of color laid down by trade. One particularly pretty green and blue striped suiting, embroidered with a tiny scarlet flower with an emerald leaf and stem at distances that give just enough brightness to the whole.

The plain herringbone cheviots are greatly in demand for tailored street suits, brown shades being most used; and also for these dresses the only hairy cloth that is seen is a zibeline with a bourretted, broken plaid, entirely on the surface. This is stunning in gray, but comes, however, in all shades. Bourrette French cheviot is very attractive, the grounding in gray, black, and white, with flecks of orange or with green, or brown, or red, or blue, substituted for the gray. The orange fleck appears in all; and a stripe or a broken plaid is indistinctly marked. Mottled groundings frequently support fine stripes, the grounding in three or more colors. Olive, tan, orange and white are the background for instance for an olive hair-line; and red shows on one of brown, white and gray. The width of these is 4[illegible] inches.

For walking or shopping suits nothing can be nicer than the mixed cheviot, so well known and so greatly appreciated by all who have worn it. This comes in 54 inch width and is rarely in more than two color combinations, and not very many of those. A new one shows blue and peacock, another combines red, green and brown. Scotch suitings have a lightly scattered camel's hair finish and a chevron stripe through the weave; these are 54 inches wide. The color is mixed with either a deeper shade of itself or else with a contrasting hue, and these will give thorough satisfaction for long and hard wear. They are also shown in stripes, orange and dark tan on a black ground, extremely smart and subdued also, although it may not seem possible. A bright soft red in the mixed variety suggested all manner of pretty coats and kilts for children's school suits. Panne de soie is still another novelty suiting with quite a high lustre and a very fine diagonal weave; and also has small broché designs in black, almost like raised satin. A broché diamond is one of the best-sized figures, and the width is 52 inches, coming in all colors.

Motor coating must have special mention for this popular pleasure demands garments of more than ordinary warmth, and there are many days when fur is too heavy and one's ordinary habiliments seem like gauze through which the wind blows chill. This coating is of course all wool, with a heavy warp that upon examination is not quite as compact as that of French serge. The ground is mixed and the surface rough, either a stripe or a check being shown with a broad indistinct line of the principal color of the mixture. In a white, tan and black mixture the plaid is tan for instance, and wee dashes of a soft shade of orange are discernible at close range. Green, gray, or black are the other colors in which the plaid is presented, the grounding inevitably light.

Left Figure.—Princess gown of pale green chiffon with tunic skirt slashed—and falling loose over under flounce of alençon. Corsage of draped chiffon and slashes ornamented with large plain turquoise buttons. The apron front of alençon is decorated with four large pale pink roses. Tight chiffon sleeves.
Right Figure.—Wrap of parchment chiffon composed of several peplums, hemmed and scalloped; collar of bright green satin embroidered in blue. Black gown and hat.



THE LATEST PATTERNS OF VIYELLA

SEE TEXT, PAGE 486

MOURNING MODES

BECOMINGNESS NOW CONSIDERED—COURTALD CREPE AND PRIESTLEY SERGE LARGELY USED —EXAMPLES OF FULL AND HALF MOURNING

Time was when it was not regarded good form to wear smart mourning, for it was considered out of keeping with one's grief to show that the thoughts had been permitted to wander to what was beautiful or becoming. But now how different! Mourning modes hold a conspicuous place. This fashion of beautiful mourning came from France, and it was a long time before England would have any but the severest, upliest, mourning. But gradually even the British prejudice gave way, and now one finds elaborate mourning in London, and not always in keeping with the best taste in these things, for in England one wears bright jet and black velvet as mourning, which we and the French will have none of.

FIG. 3.—SIMPLE MOURNING GOWN TRIMMED WITH PEAU DE SOIE

In no one phase of the mourning garb has the change to greater grace been shown than in the arrangement of the veil. Once all mourning veils were exactly alike, and arranged with a single rule for old and young. It was pinned in folds to a meaningless bonnet, with dull, black pins, and hung down the back or over the face in a most unbecoming manner. Now the mourning veil is draped in a variety of becoming ways. One may wear one's veil long or short, and have it of whatever veiling one desires, or all of rich courtald crêpe, which is, after all, the most distinguished mourning fabric. Veils are now rarely attached to bonnets for women under sixty-five or seventy years, except when in deepest mourning. A becoming hat is the foundation for the veil draperies, these being so arranged as to give an air of exceeding style.

The veil which expresses the very deepest mourning is made of the heaviest, thickest crêpe, with a six-inch hem. This is worn over the face, falling half way to the floor, and in the back perhaps twelve or fourteen inches lower. It is fashioned of almost a square of crêpe, and is caught to the hat in folds. Occasionally it is thrown back over the hat.

The silk nun's veiling draping with a deep hem is still used, but it is not regarded as very fashionable, it belongs rather to the past eras of mourning modes. Veils of heavy black chiffon are now in favor, some having a deep hem for finish and others being bordered with a deep band of crêpe.

For lighter mourning veils of short length, one may choose whatever one fancies, so long as it is dead black, and is not decorated with chenille or velvet dots. A coarse round meshed net is excellent, with a two-inch border of crêpe about it, just escaping the chin, and caught up in a great mass at the back to fall upon the shoulders. It is to be noted that the arrangement of mourning veils shows a great massing at the back, standing far out from the head.

Half-long veils of crêpe, that make no pretense of being worn on the face, are very smartly arranged in graduated folds and ends standing out smartly in a mass tapering to a point half way down the back.

For mourning gowns the most favored fabrics are Courtald crêpe, dull-finished silks, priestly serge, lansdowne, cachemire, voiles, crêpe de chine, dull black chiffon, Nakau Japanese silk in dead black, shelma cloth, henrietta, and all the dull-finished woven stuffs upon the market. For the deepest mourning, of course, crêpe is always the most desirable, or if one does not care to have an entire gown of crêpe, the wool or silk chosen must be very generously trimmed with it.

FIG. 2. ENTIRE CREPE GOWN

For extreme mourning no white at all is supposed to be worn, although some women cannot forbear to insert a small ruche of white crêpe in the collar and cuffs. For the second stage of mourning less crêpe is worn, and one may indulge in white linen cuffs and collar with neat, severe hem-stitched borders. For half mourning black and white is worn, and later grays and lavenders are selected.

FIG. 4. OF DULL BLACK LANSDOWNE TRIMMED WITH COURTALD CREPE

The sketches show the latest expression of mourning modes. Figure 1 shows a costume of dull black mirage silk and crêpe. It is rather severe in design, but of such exceeding smartness as to be most effective. The silk skirt, spreading correctly, has a very deep band of Courtald crêpe about the bottom. The corsage is very simple with a deep, fitted corselet of the crêpe fastening invisibly at the back. On this corsage is worn a sort of shaped fichu or collar of crêpe with a piped or corded edge; it extends down the back in a point to meet the corselet, making a very unusual effect. The sleeves have turned back cuffs of crêpe, and the high stock is of the same.

The hat is of black silk, with a crêpe veil trimming it in high massed bows at the back, and hanging half-way down the back in cascading voluminousness. This is a full mourning costume, but, as it has not the veil over the face, it is not for the nearest relatives, like father or mother—nor is it fullest mourning for a widow, though it might be worn as the second stage.

FIG. 1. DULL BLACK MIRAGE SILK AND CREPE

Figure 2 shows an entire crêpe gown made in the very unusual model of a coat and skirt. This, of course, might be called an extreme, yet we find extremes in mourning nowadays, and according to some authorities one cannot wear too much crêpe. The slender vest and stock are of very dull finish dead-black silk, with flat plain buttons covered with the same. The gown is made over silk and has a skirt of even length all round. Black glacé gloves are worn, and the hat is a black silk turban with crêpe rosettes, and having a long cascaded crêpe veil suspended from the back, attached to the hat by big loops of crêpe. The face veil is of black mousseline de soie, with a deep border of crêpe. It hangs loosely over the face.

Figure 3 shows a gown suited to a much lighter mourning than the others. It has no crêpe about it at all, but is a simple but elegant costume of Priestley serge in a deep dull black, trimmed with very broad bands of black peau de soie, which has so dull and lustreless a finish that it is admissable for mourning. The long coat opens over a tucked blouse or vest of the silk, with a dull black buckle fastening the belt. A broad band of the silk passes entirely around the coat and the half-long sleeves, that end half-way between elbow and wrist. There are low, deep cuffs bordered with silk. The hat is of black smooth felt trimmed with silk bows, and the veil is of black net bordered with crêpe.

Figure 4 shows a costume for a middle-aged woman. It is of dull black lansdowne, trimmed with crêpe, and is somewhat on the tailor made order. It has a simple skirt with a very deep band of crêpe with a corded edge. The coat is very long and half-fitting, opening on a short vest of crêpe. There are crêpe revers and cuffs on the simple coat sleeves. The stock and yoke are of black silk. The bonnet is covered with crêpe and has a very large veil of heavy crêpe which may, if necessary, have part of it drawn over the face.

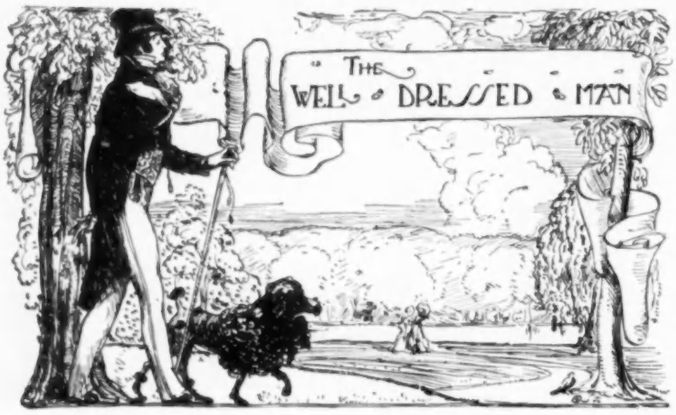
FIG. 5. OLD MODEL IN WOOL AND CREPE

Figure 5 shows an odd gown of wool and crêpe, a very effective combination, although the same design might appropriately be carried out in silk and crêpe. The greater part of the gown is of crêpe, the yoke, girdle, cuffs, and long front piece being of silk henrietta, with buttons covered with crêpe. The gown fastens at the back.

The models illustrated and the materials described are examples of the most fashionable mourning, but many women of faultless taste prefer less ostentatious effects, and it is a fact that one can not err in having too severe designs for deep mourning toilettes.

FASHIONABLE AUTUMN MODELS OF GRIFFONETTE

FOR DESCRIPTIONS OF FASHIONS SEE PAGE II



SOME EXCLUSIVE AUTUMN SUIT FABRICS—SHIRT MATERIALS IN DETAIL—PRETTY SILKS FOR NECKTIES

For distinctive character in suit and overcoat fabrics, one must look to the importing tailors of smart reputation. I do not mean to imply that among the imported cloths only are to be found attractive effects and good quality, nor that one may not see stuffs that are pretty and thoroughly good in style at the less expensive shops, but it is at the fashionable makers that one finds what is newest and most exclusive in pattern, weave and coloring. So-called novelties are not always the wisest selection by any means; indeed they are more likely than not to be a little too pronounced for the man of conservative ideas. But, on the other hand, a fabric must have some marked character, to distinguish it from the great run of nondescript mixtures, and it is this character of weave or coloring that gives distinctive style.

NEW CLOTHS

To describe the patterns, weaves and color effects of cloth materials in a way that carries any impression of their real appearance is one of the most difficult things in the world, and yet I feel that I must attempt to give some idea of a few of the samples I have before me in order that the general run of the season's fashions may be more easily imagined. In the blue effects is a worsted of rather heavy weight, but loosely woven, in what, for the lack of knowledge of its true name I may call a small basket-weave; a shadow stripe of dark blue on blue; a dark blue with peculiarly shaded stripe of blue

PURPLE SILK ASCOT WITH CONVENTIONAL FLOWER FIGURE IN DARKER SHADE OF SELF-TONE

in a slightly different tone, a blue with slender and indistinct line of red, spaced at intervals of about an inch; a dark blue with over-plaid of white and a mixture of dark blue, brown and green with indistinct over-plaid and herring-bone effect, the material very nappy in finish.

Among the grays are several more or less pronounced herring-bones, some with slender stripes at intervals of an inch or more; a dark gray like that of Oxford mixture, with narrow stripes—almost hair-lines—of dark blue; a gray with a touch of green running through it; some hard-finished gray worsted in different shades and one or two intricate over-plaids,

EXCLUSIVE AUTUMN SUITINGS

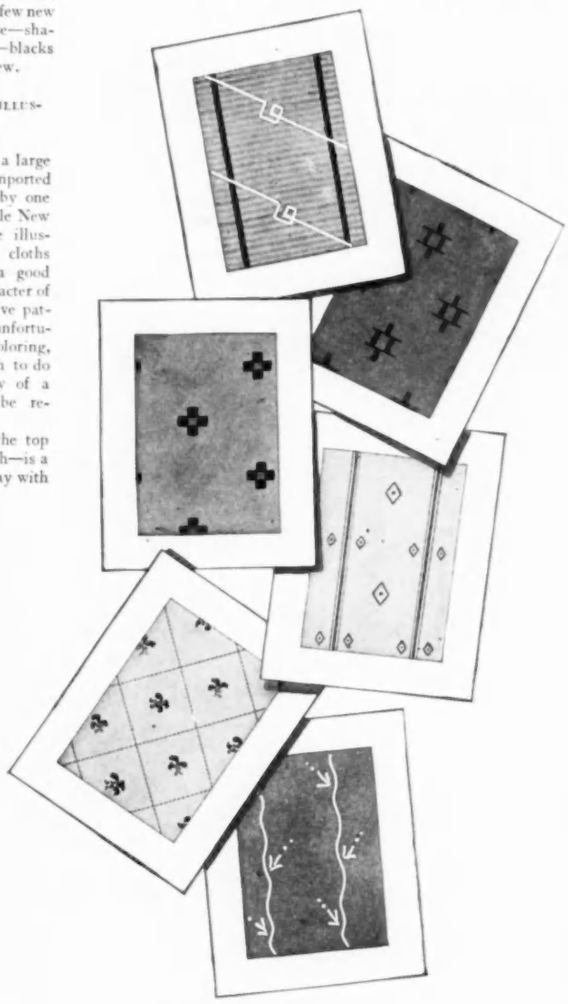
although it should be said that the over-plaids were too popular in the cheaper grades of cloth last spring to be any longer especially in fashion.

Brown is always a favorite shade for autumn and the mixtures are so many that one hardly needs to have any special effects pointed out. Plain dark brown with a slender stripe of red, the same with slender stripe of red and dark green, alternating; dark brown with simple large over-plaid in red and a number of intricate allover mixtures ranging from light to dark plum shades are among the collection. Greens are not unusual this season, but the prettiest have a suggeston of the color rather than a marked tone, and except for a few new effects of weave—shadow stripes etc.—blacks show nothing new.

THE SAMPLES ILLUSTRATED

From among a large number of new imported fabrics shown by one of the fashionable New York tailors are illustrated a few cloths that will give a good idea of the character of the more exclusive patterns, although unfortunately the coloring, which has much to do with the beauty of a fabric, cannot be reproduced.

The first—at the top of the photograph—is a new diagonal gray with a square pattern found by a reversal of the weave—not at all conspicuous, but nevertheless apparent. The second is a beautiful dark plum-colored stuff with very faint stripes reversing through it of lighter and darker shade of the same tone; the third a gray of herring-bone effect showing stripes of lighter gray with touch of green on edges and double stripe of red; the fourth a very pretty blue and brown mixture, with well-defined alternating vertical stripes of dark blue and darker brown and faint horizontal stripes of lighter brown spaced far apart; the fifth is a light mouse gray with shadow stripes; the sixth a stylish brown with alternating stripe of self light brown and very indistinct large overplaid and the last a distinctive overcoat fabric, rough in effect, of a peculiar brownish gray, which is new and smart. In the autumn shirt materials there is not much of decided novelty, and what there is consists more of slight variations in weave, or of spacing and arrangement of design, than of actually new pattern or coloring. One may be struck by the style or prettiness of a fabric, but when one stops to analize it, one sees that it is only, as a rule, some little effect of weave or some especially soft and well-blended shade of color that has arrested one's attention.



THE NEW SHIRT MATERIALS

FASHIONABLE SHIRTINGS

It is not however, my intention of here going into the matter of the autumn shirtings, more than to give a brief description of some of the effects illustrated by the accompanying drawing. The subject is referred to over and over again in this column and no one sufficiently interested in his attire to read it regularly can fail to learn of every new thing that makes its appearance.

Looking at the first sample at upper left of plate, the material is a white linen—it is not really a linen, but one of the mixtures now used with light blue horizontal stripes, close together, dark blue vertical stripes, far apart and diagonal silk woven stripes in white forming figures between the vertical stripes. The second material is a medium light blue flannel with dark blue figure repeating in the usual way; the third a pink madras with figures formed of small black squares; the fourth a white linen with stripes and diamond figures of gray in two shades; the fifth a white linen batiste with square hair-line over-plaid and fleur-de-lis figure in lavender and purple, and the last a buff body colored linen with vine stripe in white. They serve to give some idea of the infinite variety of styles in vogue. Ten solid pages could accomplish little more. How.

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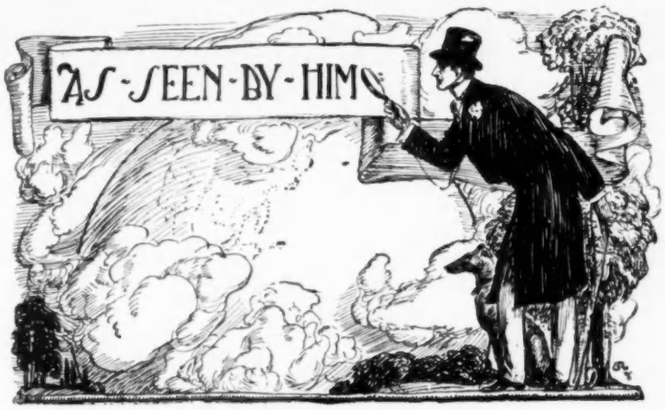

CUSTOM HOUSE BARBARITIES — PRIMITIVE METHODS IN NEW YORK AS COMPARED WITH THE WEST — OCEAN STEAMER PIER EXPERIENCE — MANNERS VULGAR

MY English friends, the Boddingtons, as we call them familiarly have been with us a few days, and to-morrow, we all set out for Canada for a fortnight. We shall have some chance at shooting in the north, and may be even tempted to go into the wilds with guides in search of big game. We shall then return in time for the dance which we planned to give earlier in the year. If it had not been so late in the season, we should have gone by motor to Plattsburg and up that way into Canada, but in the autumn proper, the rains may make the roads disagreeable and heavy. Perhaps on our return we shall stop at my camp in the Adirondacks for a few days.

FOUR IN HAND STRIPED IN DARK BLUE AND WHITE

The Well Dressed Man

Our guests have no impressions, so far, of our country, except that it is a disagreeable place to reach, that is, just as you land. One cannot escape the custom house, and the scene on the dock is not conducive to pleasant impressions. I have not found the officers of the customs uncivil as a rule, but sometimes I think they lack tact and discretion and judgment, but perhaps with such a crowd pouring into the country, it is impossible to handle all with gloves. But the arrangements at all the docks in New York are primitive and most uncomfortable. They are in fact nothing but sheds, and several of them are in a most impossible situation on the Jersey side, requiring a long trip through the purlieus of the city to reach.

Then the method of examination is really stupid. Why should they not have little tables, such as you see at the European custom houses? It would be so simple, and then when they dragged gowns and hats and other articles from ones' boxes and luggage, they would have some place upon which to put them and they could make a better search for contraband articles. This dragging out trays and layers of garments with the boxes squat on the floor is most disagreeable and not in the least convenient either to the customs people or to those whose effects are undergoing scrutiny. Naturally we ourselves do not stop, for my steward attends to these matters; but when you have no one to meet you and are strangers, or when you live more modestly, you must look after your own belongings and the method is tedious. The ship arrives at a little after midday and is docked, but you do not leave the place until perhaps two or three hours afterwards. No seats are provided and you stand under a letter awaiting your boxes, which are frequently in the very bottom of the hold of the vessel. In summer, the dock houses or sheds—they are nothing else—with their sheet-iron walls, are like furnaces, in winter they are bitter cold.

Frequently one ship will be going out and the incoming vessel will be steaming slowly up the bay. The frantic crowd armed with flags and faded flowers which meets at the sailing and arrival of each vessel, especially those in which Germans travel, jostles one and makes the experience anything but agreeable. A discordant band plays on one or the other vessel and the majority of the persons on shore act like lunatics. Then the cab facilities are bad and the telephone accommodations worse. In fact, it is New York at its greatest disadvantage, and it gives a bad impression of America. For the unfortunates who have to wait until their luggage is examined or for those who have come down to bid farewell or to greet friends, the experience is a fatiguing ordeal. There is no place to obtain any refreshment whatever, not even a glass of cool water, and if it is your fate to be at Hoboken, and you have been misinformed as to the time of the arrival of the ship, there is nowhere to go except to a second-class inn or to a beer saloon of the worst type. And it is difficult, except when you keep your telephone going, to know the exact time of the arrival of a ship. You subscribe to the telegraph notification system, which gives no satisfaction, except to wake you up at an abnormally early hour to tell you that the vessel has been sighted, information which you have frequently already received through the medium of your evening newspaper.

For those who have yachts and who can make arrangements to take their friends off the ship at Quarantine, as we did the Boddingtons, these troubles are as an unknown quantity. But there are many others who have to suffer. New York has been celebrated for having its ports of ingress and egress, with the one exception of the Grand Central Station, in the most inaccessible neighborhoods. Perhaps when the tunnels are completed, this difficulty will find a remedy. Until then, one has to struggle with little annoyances, and they are the most harrassing possible.

One of my bachelor friends who has come from a tour of the Great West—and I put this in advisedly in capitals—insists that the beginning of comfort and civility dawns when you leave New York. The restaurant system on all the trains running out from Chicago is almost perfect. It is now largely run on the European plan, but the food is excellent and well cooked and served. In fact, even in the territories, there are hotels where the utmost care is taken with appointments of the table. The linen is of the best quality and pattern, such as you find in one's own house or club, and the china and glass good, and there is already a revolt against the candle and the pink and silver shade and the great dish of flowers in the centre of the table. On the trains the porters are civil, and they help you with our luggage when making changes and are grateful and thank you for the tip you give.

You are never thanked for a tip, no matter how large in any restaurant in New York now, save perhaps Delmonico's, and then you must have one of the old waiters, now of a race dying out. I know that this is a radical and a bold assertion, but I myself, am talking ex cathedra. My traveling friend felt the difference in the atmosphere the moment New York was within a radius of one hundred miles. He had enough hand luggage to employ at least two men, but in consideration for the delicate physique of the New York negro, he called three Pullman porters to his service and himself took charge of his sticks and umbrellas. The procession was from a train to the ferry, a distance of fifty yards. He concluded that 25 cents each was sufficient emolument, but his offering was received with the utmost disdain. As the same ceremony had to be repeated on the New York side, when he went to his cab he had a similar experience there; his expenses for merely taking his light luggage, were $1.50—we like figures in America, so I give them—and no thanks. He concluded he would be economical and he took a railroad cab which has a fixed tariff. The driver insisted upon going up Eighth Avenue, a noisy, dusty, unseemly thoroughfare, torn up for the putting in of gas pipes. As his destination, was Fifth Avenue he remonstrated with the driver but to no purpose. When he arrived at his house, he was so angry that he refused to give the driver more than his legitimate fare. He was then and there insulted and when he tried to get the number of the man, a crowd gathered hastily and sympathized with the Jehu.

And there you are. We write and talk of this, that, and the other in New York, and it all reads and sounds prettily. Our provincial friends take it all in and model themselves on our precepts and our preachings. But when they arrive at the great metropolis, they find it worse in many respects than a second-class town in an isolated neighborhood and although there are crudities in their cities, yet in many ways they are far ahead of us. New York does not keep the same supremacy in the United States which you find in London for the British, in Paris for the French or in Berlin for the Germans.

And even in our manners, in our own set, we are degagés. It is the fashion to be vulgar. Some one recently has written on the Luxury of Vulgarity, and I fear we are including this vice in our category of imperfections. Some years ago, it was possible to point out the newly uncultivated rich, but this is difficult to-day. They make a better appearance than those who have had money for years, who have inherited it or who have married into it. The American woman, naturally, adapts herself, and as one English writer said, "She might be born in a hovel, brought up amid meanest surroundings, and yet she would in a short time have acquired the manners of a Duchess and by a Duchess, I suppose the writer pictured one of the old Victorian or Faubourg school. Last summer it was our fate to run across two Duchesses, both bearing distinguished names of the oldest lineage and one of them related to half the crowned heads in Europe. Both believed in the luxury of vulgarity and one of them, whose resources were limited, lived by cards and by frequent visits to spas, where the voice of the croupier is most frequently heard in the land. But the manner in which they conducted themselves in the Casinos and the berating they gave those who were fortunate or unfortunate enough to win from them without possibly allowing them their revenge, was hardly an exposition of the time honored adage "Noblesse Oblige." Beside them, the wife and daughters of a newly rich street paving contractor were models of refinement and good breeding; so much so, in fact, that they found themselves out of vogue, for following so closely in the lines of the last century gentlewoman.

I am obliged to chronicle the history of the foibles of the day, and I am grieved to say that vulgarity just at present is quite à la mode.

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SEEN ON THE STAGE

ELINOR FOSTER

Miss Foster will be remembered by those who saw Mr. Hopkinson—the English comedy produced in America by Mr. Hackett, last year—as the young actress who played the part of the Duchess of Braceborough with distinction and ability. She is still with this company on the road. Miss Foster has been a member of Beerbohm Tree's Company, and among other rôles she played second part with Marie Tempest in The Freedom of Suzanne, under Charles Frohman's management. It will be interesting to watch the development of so successful and versatile an actress.

IRMA LA PIERRE

Irma La Pierre has been selected by Edward A. Braden to play the part of Aglaie in his forthcoming production of Barabbas, by Marie Corelli. Miss La Pierre served a thorough apprenticeship with Augustin Daly, and has been seen in many productions with Ada Rehan and others. She will perhaps be remembered best as leading woman supporting Mr. Stoddard in The Bonny Brier Bush. She was seen last season in The Plainsman.

ADELAIDE KEIM

Miss Keim is playing the part of Princess Irene in Klaw and Erlanger's production of Gen. Lew Wallace's The Prince of India, at the Broadway. Miss Keim is well-known in the West, and she is one of the few women who have played Hamlet with success.

GOSSIP

Reginald DeKoven's new opera, Student King, brought out under the management of Henry W. Savage, and now playing at the Tremont Theatre, Boston, is an unqualified success. It is a romantic opera, for which a company of nearly one hundred players, headed by Miss Abarbanell, the former Metropolitan Grand Opera prima donna, have been engaged. There is a special orchestra, and the musical numbers are rendered with spirit. Many of the finest selections are written for a male chorus of thirty voices. The opera comes to New York next month.

Mrs. Carter's new manager, Charles Dillingham, announces that this star will make her first appearance under his direction in a new play by Edwin Milton Royle, entitled Cleo, which will be brought out here the last week of October. It is a drama of modern life, some of the scenes being laid in this country, and some in France. Mrs. Carter has been studying the play at her summer home. It will first be produced in other cities, and later come to New York. Charles Frohman having failed to obtain the cancellation of William Gillette's engagement in Montreal for the week of 8 October, has arranged that Rose Stahl shall appear in The Chorus Lady, during that week. Mr. Gillette's opening night at the Garrick Theatre in Clarice will be on 16 October.

ANNIE RUSSELL, AS PUCK, IN A MIDSUMMER NIGHT'S DREAM, AT THE ASTOR THEATRE
Sketched by Boardman Robinson at a brief sitting

When her present engagement in vaudeville with Keith and Proctor is concluded, Lily Langtry will return to England for the holidays, having declined an offer to extend her tour here. While in this country it is Mrs. Langtry's intention to visit Kentucky and purchase some thoroughbreds for her English racing stable. The new one-act society play, which Mrs. Langtry is presenting, is called Between Nightfall and The Light. It has four characters, three of them appearing on the stage. The action takes place at Pretoria, in South Africa, immediately after the Boer War. While awaiting her husband, Captain Beaufoy, in a pretty interior, a neighbor, Arnold Chandler, rushes in and declares an intrigue exists between the Captain and his (Chandler's) wife and by way of evening things up apparently, he insists upon Mrs. Beaufoy eloping with him, threatening if she refuse to shoot the Captain. After an argument Mrs. Beaufoy gives a seeming consent and Chandler arranges to wait for her on the moonlit terrace until after she sees her husband. Unconscious of her threatened doom, the husband enters his home and hangs his hat, riding whip and cloak on the rack after which he goes up stairs. Mrs. Beaufoy hesitates for a moment, but suddenly decides to sacrifice herself. She then dons her husband's hat, coat, and whip and issues forth upon the grounds. The waiting Chandler seeing what he takes to be the husband, instead of the wife prepared to elope with him, fires, with tragic results. One wonders why a reputable woman should thus sacrifice herself for a faithless husband.

Benjamin H. Burt, the young author whose latest important work is the lyrics in Marrying Mary, is now engaged in writing the songs and all the music for Francis Wilson's Comic opera, Dolly Waters, that Klaw and Erlanger are to produce early in January.

The Berkeley Lyceum, situated in Forty-

FAIRIES AND ELVES FROM A MIDSUMMER NIGHT'S DREAM

fourth Street near Fifth Avenue is being converted into a regular theatre for the presentation of plays and musical comedies. The stage is to be enlarged, additional seating capacity provided, the front entrance remodeled, and the playhouse refurnished and redecorated. George A. Blumenthal, for years manager of the Harlem Opera House and West End Theatre in Harlem, has been selected as manager. The house is to be known as the Berkeley Theatre.

Arthur Pinero has sold the French rights of His House in Order to the Théatre Antoine, Paris. The drama will also be presented in Copenhagen.

Laura Jean Libby has turned dramatist on a large scale, she having entered into arrangements with Charles E. Blaney, to dramatize her novels for production under his management. The first of this writer's numerous output to be dramatized will be, When His Love Grew Cold. This will be followed in rapid succession with stage versions of nearly a half dozen of her other novels.

A second cousin of the Kaiser, Prince Joachim, has shocked his august relative by announcing his intention of marrying a German actress who is not of the first rank, neither is she young nor pretty. The Prince's democratic choice, will cost him probably his position in the army, and numerous other of what are reckoned the good things of life.

After an unusually successful short season at the Tremont Theatre, Boston, the Stolen Story, with Dorothy Tennant in the leading female rôle, and Jameson Lee Finney in the star part, came to the Garden Theatre in late September, where it has been repeating its Boston success.

Photo by Hall's Studio

ELINOR FOSTER

A dramatic incident was the abrupt resignation of Edna May from the London Vaudeville Theatre, where the managers broke their contract and featured an actress who had made a sensation by becoming engaged to a nobleman. Charles Frohman not only applauded Miss May's action but he followed it up by withdrawing from the co-manager arrangement he had with the vaudeville theatre managers. Mr. Frohman wished Miss May to return to this country but she expressed a preference for finishing her contracts in Europe. The successor of Miss May in The Belle of Mayfair is Phyllis Dare, a young girl of sixteen who has had the distinction of being the subject of a chivalrous legal suit by Seymour Hicks, who took this method to protect the good name of an innocent girl. The trial of course, brought upon Miss Dare an unpleasant amount of notoriety, which, however, makes her an especially good drawing stage card. Miss Dare was at school in Belgium when Miss May resigned and the Gatti Brothers, (the vaudeville theatre's managers) negotiated with her father for the girl's appearance. Most persons, especially those who are parents, will regret that Miss Dare could not have been left in seclusion at school for at least two years, and have made her stage entrance under less disagreeably sensational circumstances.

ADELAIDE KEIM

Henry Clews, Jr., has sold the American rights of his one-act play, which was given last week at the Theatre Antoine, Paris, to Edwin Stevens, who will use it in vaudeville

When Viola Allen appears at the Astor Theatre in Cymbeline, the rôle of Leonatus Posthumus will be played by Mr. Winter, son of the distinguished critic. The young man has already appeared here most creditably as Petruchio.

Admirers of David Montgomery and Fred. A. Stone, and their name is legion, are rejoicing because it is now established beyond a doubt, that these two very clever comedians owe nothing to the eccentric disguises they wore so entertainingly in The Wizard of Oz. The Red Mill, the new musical comedy in which this pair of unequaled comedians is appearing at the Knickerbocker Theatre is the joint production of Henry Blossom and Victor Herbert and the libretto, at least, was evidently written to exploit the highly individual talents of the two young men, with the result that the audience is kept almost constantly laughing at what is genuinely funny in both speech and action. The Victor Herbert music is tuneful, some of the songs being delightful. The management has staged the production most beautifully and it will undoubtedly be one of the signal successes of the season.

Mizpah, the result of collaboration by Ella Wheeler Wilcox and Luscomb Searelle, which is on at the Academy of Music, discloses itself to be nearer allied to melodrama than it does to comedy or tragedy. It is the story of Esther, most elaborately and beautifully staged and presented in a text that in many places is of exceptional excellence. The leading players are Charles Dalton and Elizabeth Kennedy.

The Sun points out that by an odd coincidence in My Lady's Maid at the Casino the same three young women, Madge Crighton, Delia Mason and Elsa Ryan, who made such a remarkable success at Daly's Theatre in The Three Little Maids, are playing side by side again.

The chief scenic sensation of Hall Caine's play, The Bondsman, now on at the Drury Lane Theatre is a vivid delineation of the sufferings of the wretched laborers in a Sicilian sulphur mine.

Keith and Proctor have leased The Harlem Opera House for a long period of years and will present there continuous vaudeville. This is the seventh New York Theatre to come under the direction of this firm.

Judge Haugh in the United States Circuit Court has signed an order restraining George Morehead from publishing or disposing of a play called Old Heidelberg.

Among the more important features of vaudeville is the Fadettes, Boston's famous orchestra of thirty young women instrumentalists. These players recently came to the Keith and Proctor houses, fresh from a successful fifteen week season at Keith's Boston theatre. They have been in existence a dozen years, under the leadership of Mrs. Caroline B. Nichols, and their repertory includes the more popular selections as well as the classic.

The odd experience of writing a burlesque on their own play, is being enjoyed by Avery Hopwood and Channing Pollock, who undertake a contract to furnish the Shuberts with a travesty of their play, Clothes, while Grace George is presenting it at the Manhattan Theatre. The burlesque is called Cloves. The parts are reversed so that it is the male character whose mania is for clothes. The men in the piece are shown as enthusiasts on the subject of garb, while the women characters are devoted to business. The rôle in the original of a pretty girl whose sweetheart does not know her because she has grown so plain, is changed in the burlesque to that of a homely woman who comes to New York, falls in with the beauty doctors, changes the color of her hair and becomes so lovely that her old sweetheart does not recognize her.

Photo by Marceau

IRMA LA PIERRE

Flora Bowley, who has been on the stage less than two years, has through the illness of Grace Elliston of the Lyceum Theatre Company been given the leading female rôle in the Lion and the Mouse. Miss Bowley first appeared with James K. Hackett in The Crisis, and The Fortunes of the King. She is the daughter of the late Captain F. S. Bowley, U. S. A.

WILLIAM H. CRANE, IN THE PRICE OF MONEY

FASHIONS IN FURNISHINGS

(Conducted by Esther Singleton, author of The Furniture of our Forefathers, French and English Furniture, etc.

[NOTE.—The purpose of this department is to aid the modest collector in the purchase of antiques and good reproductions of good models; to offer suggestions for the furnishing and decoration of special rooms in the best taste of the day, as well as in the styles of the past; to give information regarding correct textiles for upholstery and wall-hangings; to answer questions pertaining to furniture and decoration; and to supply such notes and news as will appeal to manufacturer, dealer, purchaser, decorator and collector. Readers inquiring names of shops where articles are purchasable should enclose stamped and addressed envelope for reply, and state page and date. There will be no charge for the addresses of shops selling furnishings described on this page. Questions germane to this department will be answered promptly. See fees and rules under Answers to Correspondents.]

A LITTLE STUDY OF THE ADAM STYLE

MUch attention has been paid lately to the Adam style, which was the leading fashion in this country after the Revolution. Many houses built in the last quarter of the eighteenth century show its influence in their chimney-pieces and other wood-work, as well as in the ornamentation of ceilings and panels. It has been said that the characteristics of the Adam style are "simplicity, elegant slenderness, and low relief," and that "whatever were the architectural defects of their works, the brothers formed a style which was marked by a fine sense of proportion and a very elegant taste in the selection and disposition of niches, lunettes, reliefs, festoons and other classical ornaments." It was their custom to design furniture "in character with their apartments," and they were particularly clever in "adopting classical forms to modern uses."

NO. 2. PAINTED AND GILT ARMCHAIR (1790)

They were among the first to turn from the rococo style, and they say: "If we have any claim to approbation, we found it on this alone, that we flatter ourselves we have been able to seize, with some degree of success, the beautiful spirit of antiquity and to transfuse it, with novelty and variety, through all our numerous works."

The ornaments used by the Adam brothers are in consequence derived from classic sources. The most important, perhaps, is the urn, which is ubiquitous; and the urn shape may constantly be noted. Another favorite detail is the bell-flower, or husk, that is looped in festoons around the tripods and girondelles, and appears on the legs of furniture, panels and ceilings. We also find the fluted shell, swags of drapery, delicate scrolls, the ram's head, wreaths, the honeysuckle, Greek and Roman vases, musical instruments, the acanthus, the sunflower, Greek borders, centaurs, griffins, fauns, caryatides, sea-horses, sphinxes, dolphins, ribbons, and particularly the patera, or rosette, and ovals and medallions containing paintings.

A typical Adam decoration is represented in the accompanying fire-screen dating from about 1780. The stand consists of a fluted wooden pillar, which is gilt. From it rises a brass rod which supports an oval frame. Under the glass of this frame is the screen, a piece of silk embroidery, said to have been made by Queen Caroline, surrounding a painted picture. This delicate arrangement of ribbons and festoons is in the true Adam spirit, and forms an excellent guide for anyone wishing to follow it in the decoration of screens, lampshades, etc., for an Adam room.

While much of Adam resembles the style of Louis XVI, much also is in the spirit of the Empire; indeed this is natural enough, for the designs of Lalonde lead directly to the models of Percier and Fontaine, and Robert and James Adam were confessedly followers of the French taste of the period. Take, for example, the painted and gilt armchair, No. 2, which dates from about 1790. This has curiously circular front legs, with flutes, not very harmonious with the back legs which are square and curve backwards. The top-rail is ornamented with a central rosette and honeysuckle, while the lower rail is embellished with three gilt stars in relief. The seat of this chair is of cane.

NO. 4. MAHOGANY CHAIR WITH HOLLOW SQUARE BACK

Another piece of decidedly Empire feeling appears as No. 3. This is of mahogany with incurved back, scrolled arms and square legs decorated with applied gilt ornaments and threads of brass inlay. The upholstery is green cloth ornamented with yellow silk braiding. It has a removable cushion. The Duke of Devonshire owns this piece as well as the chair No. 4, which is also of mahogany, with a hollow square back, shield-shaped seat and square legs decorated with applied ornaments in ormolu. The slip seat is covered with green satin bearing a yellow design. Such a type of chair was long a favorite in this country, and is frequently to be found in the antique shops.

Still another Adam production is shown in No. 5, a style that is associated with the early days of the nineteenth century. This has a cane seat and painted frame with brass mounts, the design of the ornament on the top rail being the honeysuckle. The curving and fluting of the front legs and side pieces are characteristic.

The Adam type is often erroneously classified in this country as Colonial, but the fact is it was at its height in England during the stormy days of the Revolution, when Americans had neither the time nor the money to indulge in decorating their houses in this new and very expensive style.

Even in England, only the wealthy could afford to employ these famous architects and decorative designs. The social position of the two brothers—for they were sons of a Scottish architect, highly educated and greatly honored—aided them in making their taste a dominating one. They were in great demand, and not only altered the exteriors and interiors of many English houses, but designed the decorations and furniture. Nothing seemed too slight for their attention; hence they designed chimney-pieces, ceilings, walls, niches, locks, key-plates, handles of doors, cornices, draperies, furniture, gold and silverware, knife-boxes, wine-coolers, and even damask for the table. Of course, they made no furniture, nor did they superintend the making of any; so that James and Robert Adam cannot be classed with cabinet-makers. Much of their furniture was made by Gillow. Like most designers, the Adams claimed more originality than they were entitled to, for, on the one hand, taste was running its natural course and the reaction to the antique, from the curve in favor of the straight line, had already begun; and, on the other, they employed very clever artists to work for them, including Angelica Kauffman, Antonio Zucchi, Cipriani, and the very brilliant Pergolesi, whom they brought from Italy and who Mr. Heston considers "beyond doubt the unacknowledged author of most of the beautiful details of Adam's book."

NO. 1. FIRE SCREEN (1780)

Certainly Zucchi had a very important hand in the decoration of the dining-room at Osterley Park, owned by the Earl of Jersey, and described recently as follows: "The walls of this apartment are in tints of tenderest green and the very palest pinks, these colors being panelled by delicate scroll-work and artistic designs in the white composition, which was known only to the Adam brothers. Three large pictures and several small ones, all being scenes and landscapes by Zucchi, are framed in this white scroll-work, while the same curving lines, with grapes and vine leaves, outline the pink and green panels of the ceilings, the design of which corresponds with the design of the neutral-tinted carpet. The tiny scroll patterns of the window-mouldings are repeated in the ornamentation of the mahogany doors, with their artistic brass locks, and are again found in the designs of the buffets and side tables, where the ram's head is introduced, which occurs more than once in both furniture and ornaments."

A similar room was executed at Lord Mansfield's seat, Kenwood, and Adam, himself, says: "The stucco-work of this ceiling and of the other decorations is finely executed by Mr. Joseph Rose. The paintings are elegantly performed by Mr. Antonio Zucchi, a Venetian painter of great eminence, and the grounds of the panels and friezes, are colored with light tints of pink and green, so as to take off the glare of white, so common in every ceiling till of late."

NO. 5. AN ADAM CHAIR WITH CANE SEAT AND BRASS MOUNTS

NO. 3. MAHOGANY CHAIR OWNED BY THE DUKE OF DEVONSHIRE

The Adams introduced stucco-work into nearly every room they decorated. They also recommended ornaments printed on papier-maché, and "so highly japanned as to appear like glass." "We have introduced a great diversity of ceilings, the frieze and decorated pilasters," they say "and have added grace and beauty to the whole by a mixture of grotesque stucco and painted ornaments, together with the flowing raineau, with its fanciful figures and winding foliage." Stucco-work was in great demand in this country. There are many old houses still standing in the Southern states that were decorated in this fashion, among them the Washington house in Fredericksburg, Va., and several advertisements in the New York newspapers show the popularity of the Adam taste. For instance, the Evening Post for 9 December, 1801, notes: "Elegant house, No. 17 Wall street, for sale, built in the modern style with very spacious rooms and lofty ceilings, and finished in the most complete manner. The drawing-room is uncommonly large and highly ornamented with stucco-work." This house was, of course, built before the beginning of the nineteenth century. In 1788, Archer and Newman, 199 Water Street advertised to do "mahogany graining to perfection, with marble, etc. Likewise distemper or water-coloring agreeable to the Italian mode on ceiling, wall, or any other work, new or old, in any color, and warranted to stand equal to oil." In 1796, Richard Wilkerson, 259 Broadway, made and sold "the most fashionable composition ornaments for buildings and rooms, warranted as good and durable as any imported." In the same year "master builders and others who might want composition ornaments," are advised to go to Thomas Barrow, 31 William Street, who has "neat ornaments, pateras, mouldings, heads, etc."

The Adam style was, therefore, the first fashion in furnishing after the Colonial period, when people of position had revived sufficiently in pocket to indulge their tastes.

BANZAI SILK

Lustrously brilliant, and sheer in weave is this attractive silk fabric, in which every shade of every color, has been captured by its skillful makers, for the benefit of those who delight in exquisite tints. In weight it is scarcely more than chiffon, and in appearance it resembles both silk muslin and chiffon cloth, coming however in a far wider range of colors.

BROCADED BANZAI

Brocaded Banzai can also be had in many lovely hues, and of these a design well deserving mention is a charming Oriental adaption of those branches and daisy sprigs which show in silvery relief on the perfectly tinted self-tone background.

Smaller conventional designs with prettily distributed groups of dots or lines are shown in immense variety of colors, the design invariably self-tone. The Japanese design referred to is given also on changeable groundings, the warp of a color with either black or white interwoven. The thorn branch and daisies are in the color, which when appearing separately on the surface seems several shades paler than in the two-toned background. The plain colors and those in brocade are 27 inches wide; the plain also coming in 45 inch width. In plain the 27 inch width is 50 cents per yard and the 45 inch width 75 cents.

Printed Banzai silk is an entirely new departure which will compete with printed radium silks for popularity, rivalling it in every color and new designs in the field which radium has enjoyed unchallenged for some time. The debut of such an attractive fabric is of great interest, for the public has placed in its way a material which has the lustre, lightness and charm of a very expensive article at a much more reasonable cost. It comes in Dresden effects, Dolly Varden and stripe printed with occasional Dresden roses, very tiny and old fashioned in outline and tinting. The stripes are narrow, alternated with white in equal width, and each color, very clear and soft. Some of the larger Dresden effects show clusters of delicately tinted blossoms on white or pale colored grounds, a few faintly defined black tendrils emphasizing the design. Others are in field flowers similarly treated, the bunch very small, or the spray short as the design happens The conventionally printed Banzai silks have pin dots of black to bring out the coloring when pale or medium tints are used, and one of discs of porcelain blue on white ground so treated, the discs or dots of several different sizes, is altogether charming.

GOFF'S CURVETTE SKIRT BRAID

The popularity of this skirt braid is the result of its withstanding hard wear, and it has the added merit of not wearing out the garment. The reason of this is that it has a lightly woven upper edge, graded to a heavy lower edge; the wear is resisted properly at this latter point, and where the sewing comes there is no harsh edge to cut the stitches or the part to which it is attached. The braid is also woven with a gradual curve which makes it instantly adapt itself to the curve at the hem of a frock, which in these days of the circular skirts is an untold satisfaction, for no little plaits have to be taken as in ordinary binding. One sewing alone is necessary as the natural curve causes it to lie flat against the other surface, and much time and labor are therefore saved. The braid comes in any and all colorings and is five cents per yard.

S. H. & M. GRADUATED TAFFETA PETTICOATS

Beautifully cut, and of any color to match the gown, are these petticoats; of pure silk, dyed with the best dyes known to the makers of all silk fabrics. A wealth of styles is shown. For those that are to receive particularly hard wear the finish of a lustre fabrique dust ruffle is a feature, the more elaborate having dust ruffles of the same silk. The seams are either French finish or else tailored, and there is a choice of having an underpiece or not. There is a most satisfactory and unusual assortment of sizes, which places this glove-fitting skirt within the reach of those with hips of 56 inch measurement or for those of slightest build. The length is allowed in proportion to the hip size, 44 the longest, as the silken underskirt unless part of the gown should always clear the ground by at least three or four inches. Flared ruffles, pin tucks, shirring combinations, straps, umbrella flounces, plaitings and ruches are all disposed in the different skirts with attractive intricate stitchings or cordings in design with hemstitch also in design to make them unusually desirable. A Vandyke flounce is one novelty which has chevron as well in the flounce above, and another of great daintiness has a pinked ruching decorating it in wreathes. A sunburst accordion plaited flounce, more than half length distinguishes another model, and this is finished by a flared flounce in three sections each tucked or hemstitched, a full dust ruffle edging the umbrella flounce beneath. The line kept by the fluffiness given at hem by these variously disposed flounces is exceedingly graceful and cannot be too highly praised.

To preserve the life of a silk petticoat well it must be well treated; and there should be no folding and putting away in a drawer. Dust should be carefully shaken out and brushed off with a soft brush, never a whisk broom, and mud should first dry, then be shaken off, then brushed and finally the stains sponged with a solution of 10 parts warm water and one part alcohol. Never use ammonia or gasoline. Press with a moderately warm iron using a cloth between. Hang by a skirt hanger and your skirt will last fully twice as long because of your taking these few precautions, for dirt and dust will rot the best of silks, and abuse and uncleanliness together soon destroy.

Readers of Vogue inquiring for names of shops where articles are purchasable, should enclose a stamped and addressed envelope for reply, and state the page and date.

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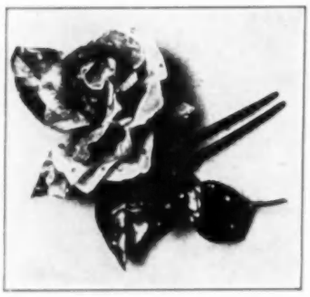
Remarkably effective for both Mme. and Mlle. are the coiffure decorations. The most captivating little wreaths, whole size, or half, and flower rosettes being topped off by marabout aigrettes or other light



VELVET ROSE STUDDED WITH CRYSTALS

dainty feathers. A half wreath of wee pink roses, for instance, has a white marabout upright at left side, and a cluster of roses raised at base to support a twinkling rhinestone ornament; from this the feather rises. Marabout cockades with tiny spangles on ends, which are very lovely for debutantes, come in all pale tints, black and white. One of these in pale blue, spangled in peacock tints, or one in white with mother-of-pearl would delight the heart of any young girl. Gold or silver spangling is shown on both black and white cockades, as well as on the colored ones.

An ostrich pompon with sweeping paradise plume, somewhat erect, is another ornament which can be found in any tint. Very new are the black gueria ospreys in which the vanes are like those of the peacock feather, but very diminutive, the quills end in a wee adder-head closely feathered, each end and many of the vanes being studded with rhinestone dew-drops. The effect of this charming plume is high, and those combined with wings of horsehair gauze, the studdings and wing edges of dull jet dots are almost the only correct ornament thus far shown for mourning wear. Similar plumes come in white and colors. Another beautifully fluffy effect is given with a cluster of marabout plumes, of quite a good length, which are caught at base by a silver gauze bowknot, studded with jet and rhinestone; this also is erect and high.

Many flowers are made of velvet combined with mousseline, on which, as well as all around the rims, the crystal dew-drops are lightly sprinkled. Sometimes, as in the case with a spray of oblong velvet leaves, the mousseline

EMPIRE HEADDRESS WITH BUTTERFLIES AND JEWELED MYRTLE WREATH

half is studded with crystals in a Greek key design, the central spine similarly outlined, and the velvet half rimmed as mentioned. Both the leaf sprays, and wings, which are made in the same manner, have a diaphanous rosette at base, usually of tulle, which can be alternated with one of gold or silver net; these can be found to match any gown.

Velvet dragon-flies also come in the most lovely colors, scintillating with dots of crystal the long bodies to be bent at will to rest upon the hair. Velvet bowknots with gauze inset are studded with pearls and rhinestones, and are made with large spreading loops; pailletted bowknots of the same size come in opalescent shades of mauve, blue, pink, maize and green. Wreaths of pailletted leaves are as classic in effect as the different flowers with delicately pailletted petals are coquettish. Quite the latest pearl ornaments reproduce the sprays of olden times, in a size or two larger than the seed pearls used then, the flowers a little larger and heavier than the antiques. One exquisite example is in a sunflower design, and another shows a coronet of bay leaves of graduated length. The pearl Mercury wings are a revival of a most becoming style and are of a goodly size.

A queenly ornament is a wide band of gold mesh, studded with pearls. This has clusters of tiny pink roses with fine maidenhair fern, on which are scattered the ubiquitous crystal dew-drops, one spray giving the requisite hight that the majority of these ornaments have. A spangled net flower in peacock shadings with

TURQUOISE MERCURY WINGS WITH WHITE AIGRETTE

spangled plumes is also effective; as are the butterflies gorgeous from a close covering of either gold or silver paillettes.

Passing from these more conventional adornments into the realm of beautiful floral combinations will reveal some of the loveliest of Empire wreaths; one of box leaves, with the ends all turned towards middle front in the manner accorded to a victor's wreath is particularly attractive. Others of fairylike suggestiveness owing to the twinkling crystal drops, are of maidenhair fern with stem and fronds most delicately fashioned, or of laurel or rose leaves also sparkling with rhinestones of minute proportions. Wistaria in any color, has a coronet effect at front, the ends trailing off to small buds and leaves most gracefully disposed, and the wonderfully shaded German ivy has velvet flowers most naturally colored nestled amid the heavy foliage. Lilies-of-the-valley, pure and dainty, are surely for the debutante, and for the bride montures of perfect orange blossoms come in two lengths. Roses and leaves of any color known vie with the rose arranged without foliage in two more of these floral extravagances.

One theatre headdress, which suggests a cross between a crownless bonnet and a flower garden, is made with a light open band of rhinestones, somewhat resembling a diadem, a green and silver ribbon being latticed through in a very fetching way. A cluster of flowers at front with an exquisite pink aigrette, make it bewitchingly dainty. Another headdress for either theatre or opera shows a delightful arrangement of black velvet bands interlaced and finishing with a sprawling bow. From this a gueria aigrette with rhinestones trembling along the stems and vanes, stands erect and is very high. A large rhinestone butterfly holds the middle of bow and the aigrette in place.

The illustrations show a La France rose in velvet exquisitely true to life, showered with crystal dew-drops on stem and leaves as well, a spray of foliage concealing the shell pin by which it is adjusted. The aigrette is white, in the high ornament spangled in steel and pearls; with turquoise Mercury wings at base. The Empire headdress shows bands of emerald green velvet, with butterflies sparkling with rhinestones poised at either side; and the myrtle wreath shows a large bow knot at either side of front with loops and ends upright, and almost meeting. In this both the pale mauve buds and the tiny leaves are jeweled with rhinestones.

FLOWERED SOFT SILKS AND PLAIDED TAFFETAS

FROM VALENTINE AND BENTLY

SEE ILLUSTRATION ON PAGE 270

Nothing more beautiful than the printed chiffons, with exquisitely natural, floral borders can be imagined. A rose design, is one that is shown in various colorings, a wide side band beyond the charming arrangement of full and partly blown roses being of black, pink, blue, lavender, white or yellow. These are the only colors in which the roses are printed, but of pink there are two shades. Above this border from which vines climb upward, small separate rose sprays are printed to knee height. A Persian design in soft pastel shades, is similarly printed, arranged in irregular points above the side bands. The width is about forty-six inches.

Fascinating also are the Pekin chiffons in which stripes of any color or width can be found on white grounds. It is but a step from chiffon to chiffon crêpe plaided with plissé stripes, which are arranged with narrow and broader stripes in groups, forming three-inch squares. These are only in white and choice evening shades. Pekin crêpe, however, comes in all colors, the stripe self-tone, and heavier than the very sheer grounding. Valentines Pompadour crêpes are very lustrous and in weight scarcely more than chiffon; some have wee broché designs in self-tone, others show plain grounds and the printed floral designs are exquisitely tinted and grouped. Among them two plaids are shown, one a captivating shade of azure and the other black. Printed messaline besides other dainty designs has a wreath of Dresden roses as one of the most attractive; this fabric has a satiny sheen and comes in many shades. Persian print warp louisines in pastel colorings and deeper tones are especially to be used for the many pretty house frocks and separate blouses, and the block plaid taffetas are also desirable. These latter silks have the plaids in evening and medium shades the latter known as Persian colorings, and attention must be called to two very unusual tints, one a very pale robin's egg blue, and the other a green that is neither sea green nor a light reseda, but just between the two. A most attractive novelty is a white ground taffeta with Persian satin bars of different widths forming a very open plaid. This fortunately comes in all colors as it is one of the smartest silks shown for waists.

TULLINE

What a wealth of possibilites does Tulline suggest to those who have had only tulle, perishable though beautiful with which to accomplish the desired ethereal results in dress. Tulline is water-proof and moisture proof, and its weight is almost that of brussels net; it can therefore be embroidered, pailletted, or painted all of which decorations are those decreed for the winter's ball gown to be worn by debutante or matron. Tulline also will not shred off in strips as tulle is wont to by merely brushing against some other surface, but instead will, with ordinary care, last through the season, its beauty undiminished from crush or wilt. The width is fifty-five inches and all colors are shown. In dark shades it will be largely used for neck ruffs and for muffs.

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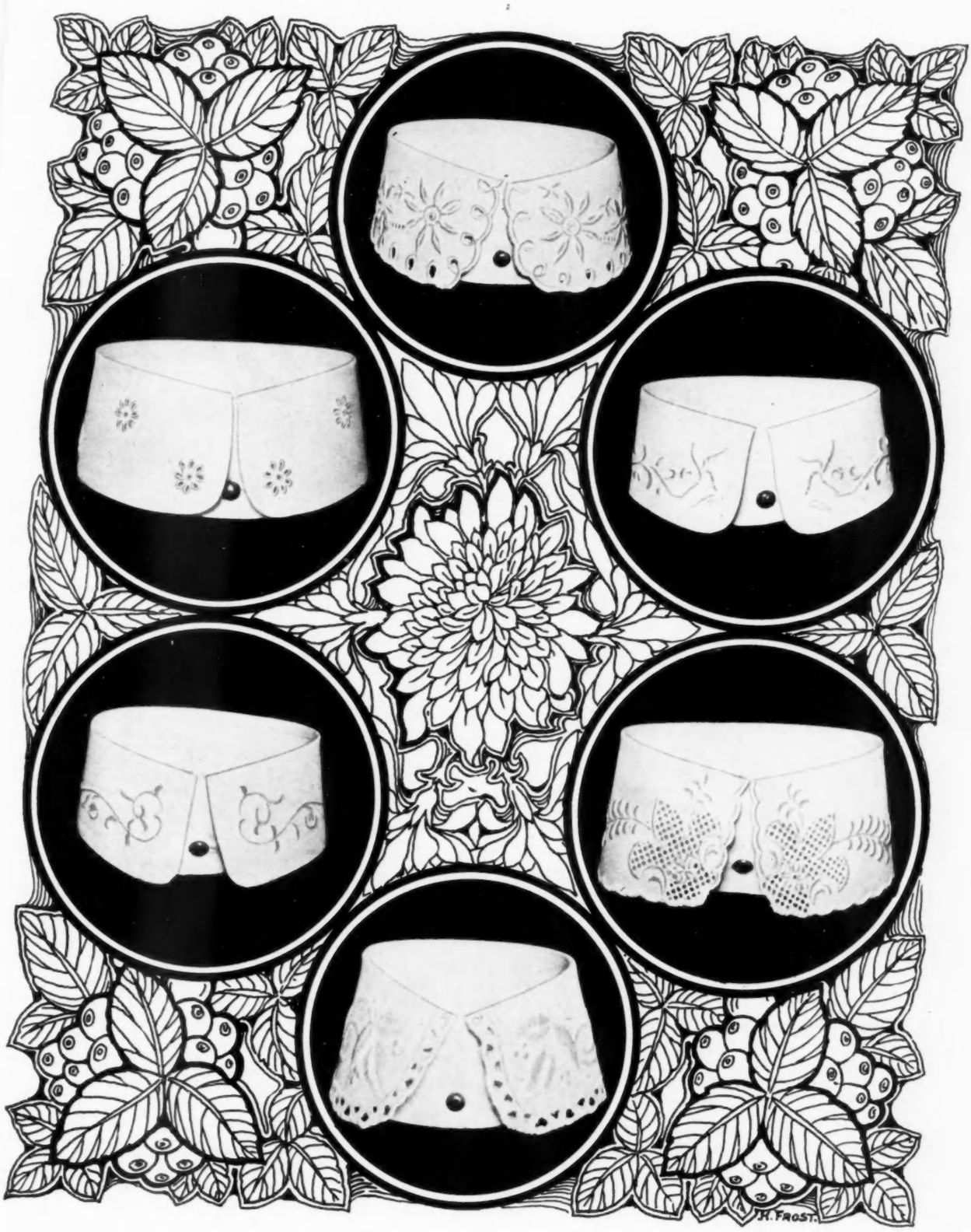
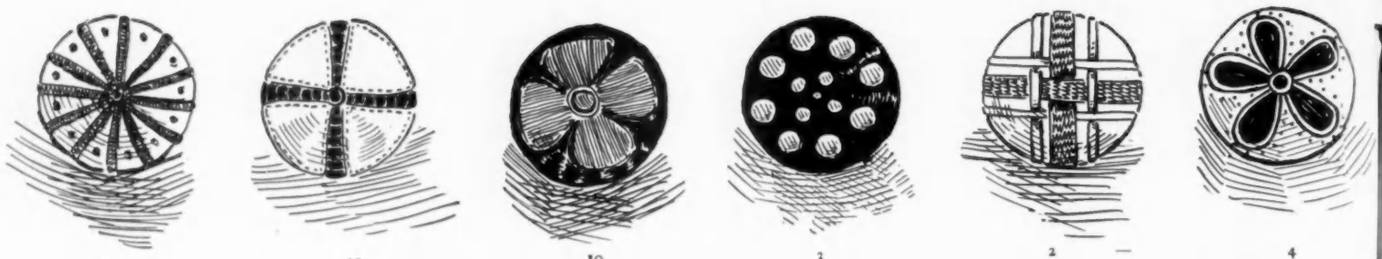


NEW EMBROIDERED COLLARS

FROM CORLISS COON CO.

SEE TEXT



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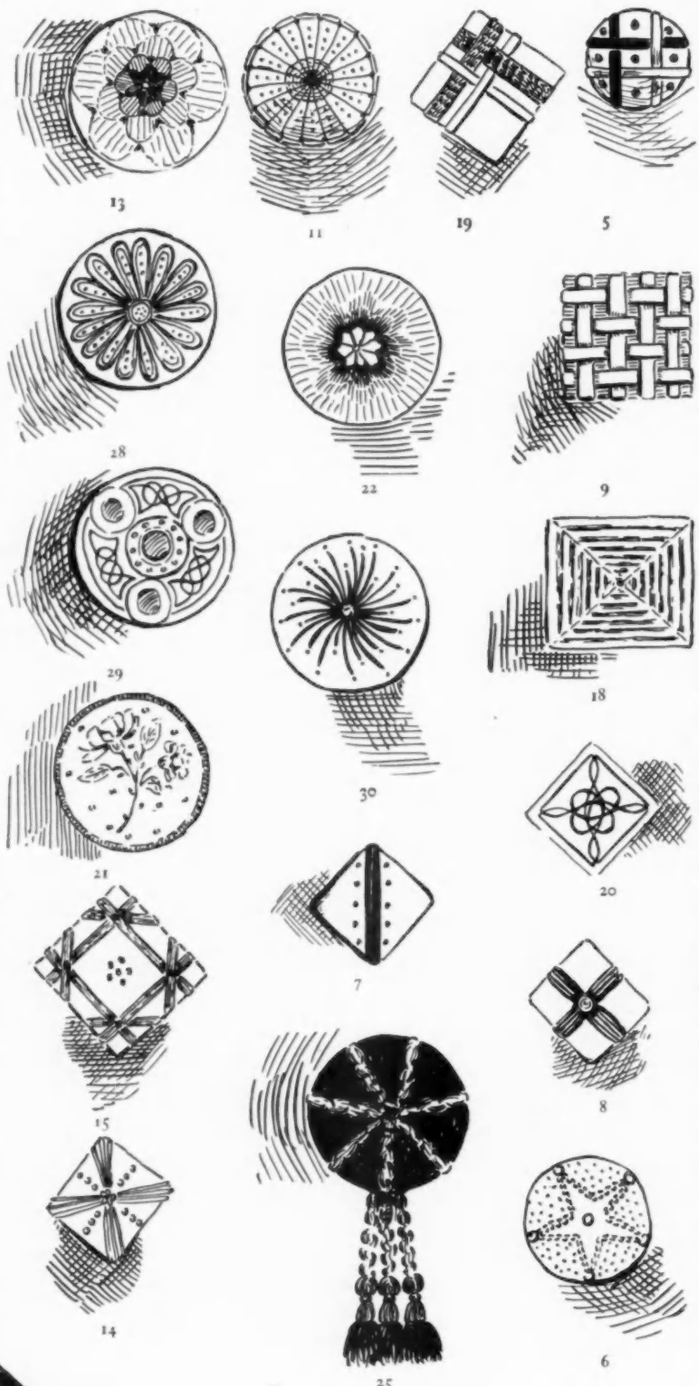
HAND-MADE BUTTONS

Although more or less elaborate, trimmings and the little accessories need not necessarily be expensive as very satisfactory results may be obtained with colored and black braid, tiny buttons, narrow ribbon, and very simple embroidery. A little ingenuity with odds and ends will result in some charming effects in buttons and ornaments.

The buttons shown in the illustrations are made over square and round button moulds. Where braid and ribbon are used, the mould is first covered with the material and the ornamentation is put on—but in the case of embroidery and putting on buttons or knots, this must all be done before the button is covered.

Figure 1.—String-colored linen with buttonholed loops and French knots; Figure 2.—Covered with silk or cloth and two widths of silk braid; Figure 3.—Black broadcloth with green velvet showing through. The discs are cut out of the cloth, with a punch, the mould being first covered with the velvet, then with the cloth; Figure 4.—Gray and black cloth, black French knots and outlining. The oblong pieces are cut out of the gray cloth, then the black cloth put under these holes and an outline stitch worked around each one, then the French knots; Figure 5.—Light colored cloth with silver and white braid and small buttons. Figure 6.—Dotted silk with a star-shaped piece of cloth applique on with featherstitch. Buttons on each point and the centre. Figure 7.—White silk and black braid and knots; Figure 8.—Red cloth or silk and a black and white braid. A rosette of the braid in the centre. Figure 9.—Silver gray silk with silver braid, cross-barred. Figure 10.—Flower embroidered and outlined on black velvet. Figure 11.—White or green silk, ornamentation and knots of black. Figure 12.—Navy blue silk with blue checked silk points. The plain color makes the foundation with the checked silk cut in points and edged with narrow blue braid. The braid is carried to the centre where a small checked silk button is sewed. Figure 13.—White silk and loops of different shades of embroidery silk. Beginning at the centre is the darkest, and shades down to very light. Figure 14.—White silk with loops of gold braid and tiny gold buttons. Figure 15.—A light-colored cloth and silk braid. Figure 16.—Cloth with loops of embroidery cotton. French knots. Figure 17.—Black and white striped silk underneath, with red silk pieces stitched over. Figure 18.—Silk or very thin cloth tucked very fine. The four triangles sewed together to form a square. Figure 19.—White satin or cloth and two kinds of braid. Figure 20.—Red cloth and black outlining. Figure 21.—A little medallion of embroidery on silk. These may be bought all ready to use. Figure 22.—Silk and shaded embroidery silk, beginning with black. Figure 23.—Blue and white checked silk and blue cloth. Figure 24.—Black cloth with design of narrow white braid. Figure 25.—Black velvet with loops and ends of heavy black embroidery silkk. The em (3 strands) is braided and put on as shown in the illustration. The ends are the same with tiny black tassels. Figure 26.—Light blue cloth with black and white striped silk showing through, black and white knots. Figure 27.—White cloth and checked ribbon. Tiny buttons or knots. Figure 28.—Daisy design in two rows of outlining and French knots. Figure 29.—Light green cloth with dark green and black embroidery. Figure 30.—Gray silk with design of dark gray and silver beads.



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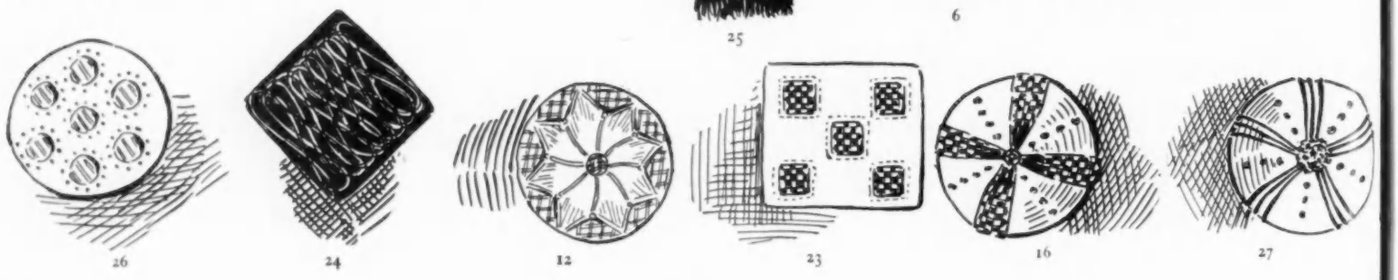
PEAU DE CREPE

A Marvellous record, indeed, has the beautiful silk crêpe made for itself since its advent as a gown material. Softness and lustre are the qualities claimed for this fabric, and add to these the charm of exquisite shades and the advantageous width of twenty-four inches, and you will find no other crêpe that excells it. It has also the merit of being washable. In appearance it has the lustre and sheen of peau de soie, with the crêpe finish of the Orient, so that for elaborate dresses for various indoor functions it is most desirable. Most kinds of lace may be combined with it and its pliability permits of any kind of plaiting, tucking, shirring or draping that one can devise, the fullness therefrom falling in rich, soft folds or remaining in the plaits when pressed. It has sufficient body to make a charming background for hand embroidery, which form of ornamentation will dominate the silk waists which fashion dictates for the coming season to match the cloth suits, and which have superseded the lingerie waists. Among the new shades is one which we have not seen in any of the other crêpes or soft silks, i. e., hyacinth blue. The evening shades are of great delicacy and clearness, a pale corn yellow being extremely lovely. From these one-color specimens of the silk loom we may now pass to another department, in which charming tints are shown in designs on white or colored grounds, the first named launder as perfectly as linen and are eagerly seized upon by the haberdashers for men's shirts and pajamas, but principally the former. These have stripes of almost any color that can be mentioned, singly or in clusters, and in many widths; and in others the stripes are in two alternating colors. Some of the shades are green, but navy, heliotrope, tan, porcelain blue, hyacinth, reseda and currant; an attractive rose stripe is also shown. The tints just named also appear in the fancy striped peau de crêpe (for women's waists), which have clusters of hairlines in a color on a white ground, between stripes at half inch distances, which are composed of pin dots and larger dots of the color to match the hairlines.

Other waistings or peau de crêpe for entire frocks show hairline clusters in black, forming an attractive plaid, and one for mourning wear has quarter inch stripes of black at inch distances, the space between showing seven stripes, the one at middle widest, from which the others graduate to a hairline. Another smart little design is a black pea dot on white ground. A navy blue ground shows a white coin spot, and a novelty is shown in the brocaded all white peau de crêpes in which are no fewer than sixty designs.



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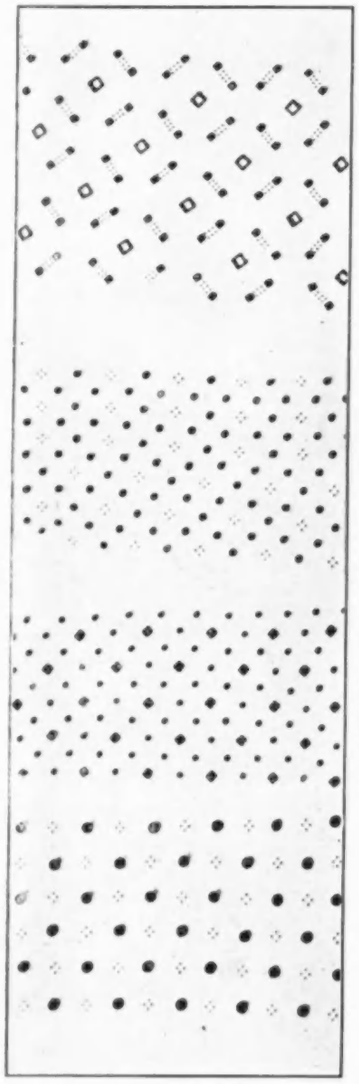
VISITING AND RECEPTION GOWNS OF VELUTINA

FOR DESCRIPTIONS OF FASHIONS SEE PAGE II

VEILINGS

For the lighter face veils, the meshes are for the most part almost like cobwebs, and in geometrically arranged lines or some plaided effect, very few simple meshes are seen. They are, however, of such very fine threads that they do not give a dark effect: the complexion showing almost as distinctly as if no veil were worn, between the designs of applied velvet dots or diamonds, or clusters of chenille dots in which the more



DOTTED NET VEILING

expensive kinds abound. One veiling, most attractive with diamond outlines in velvet, which is illustrated, costs $2.25 per yard, and to get any kind of a high-class novelty the price must exceed $1.50. Several of the new veilings are shown on this page, and all were recently found here for the first time.

The question of lace veils for all occasions is quite thoroughly settled by those fortunate enough to possess them in real lace, for these alone will stand the constant wear and not rust from effects of dust or dampness. The white lace veils have passed with the summer and only those of black lace are to be considered at this time.

Prettily figured Brussels net veils of any color come with narrow, and very fine chiffon plaitings at edge, and are extremely becoming, by reason of the graceful lines the plaitings naturally fall into at back of head where the edges are held closely, but not tightly by three jeweled slides from hat brim to nape of neck. The floating veil of great length may remain in circles given to picturesque effects until snow falls, but the exclusive woman has already discarded what proved a craze with the general public, as it became too common.

There is a very good motor veil, which by a manipulation of silken ribbons converts it from a close face-veil and hood arrangement, into a scarf that can be lightly thrown about the shoulders. It is of waterproof chiffon, so it is of more than the usual usefulness, and, like the pretty Brussels net veils, comes in all shades.

EMPIRE SCARFS

These are most delightfully in accord with the Empire evening gowns, and do more to render complete a realistic Directoire effect than any other accessory. Floating and gauzy, and of more than medium length, and ruffled at edge, they come in colors or black, one of the latter illustrated. It is of Brussels net figured with a tiny ring, and owes its charm partially to the simple air of quaintness and grace that it cannot fail to impart to its wearer. Some seen recently combine white silk Spanish lace with d'Alençon, in alternate stripes, the border of the Alençon in straight lines, the lighter lace setting forth the beauty of the heavier to the fullest extent. The fad for these diaphanous creations has only just been started, but they are so extermely dainty and useful (they being of ample width to throw over head and still veil the shoulders) that a conspicuous place will be assigned to them in the wardrobe for evening wear.

NEW PATTERNS OF VIYELLA

SEE ILLUSTRATIONS ON PAGE 473

In the most lovely new colorings this attractive and very desirable material comes to us in winter weight. The various shades, and combinations of choice hues extend its possibilities, both for adult and child; and tailored or golf suits, shirt waists, kimonos, men's outing suits, shirts, and pajamas, as well as children's frocks or school dresses, can be chosen from the many designs, or plain colors. This is an all wool material that does not tire one with its weight, that is comfortably warm and can be donned on a gray day without fear of the rains' ravages or again can be worn on yachting or canoeing trips in the South during the winter as it neither shrinks or spots. If made on the shirtwaist order it can be tubbed with great frequency without altering one iota in size or shade. This fabric is useful for a man's yachting or golf suit; he too wishes a standby for these sports or for tennis, and the smooth close surface in some of the many qualities of Viyella, almost resembles doeskin. For children's frocks, besides the delicate and standard tints, smart tartan and Scotch plaids are shown, some of which are suitable for the older sisters, or even for the mother, if green and blue combinations are becoming. Many of the newest plaids are on soft tan or wood color groundings; on which blue or green with black and white appear in differently disposed stripes and cross-lines, sometimes clusters and again in small groups of two. In both stripes and plaids almost any color can be found in contrast, and usually two or three contribute to the very satisfactory result. One-quarter inch plaid on a white ground of double hairline, wavey cords, in either blue or black was especially chic for one of the aforementioned tailored suits. Violet is another color given great prominence as the ground tone for many plaided or striped design, and gray has the greatest of all except white. The width of both figured and plain Viyella is thirty-six inches.

BLACK BRUSSELS LACE

EMPIRE SCARF OF BRUSSELS NET AND LACE

See Text on this Page

RUBBA SILK

For a lightweight waterproof garment, rubba silk affords complete protection at the minimum addition of weight when worn over other garments, and is a fabric of highest perfection and finish for spot-proofing, strength and pliability. It falls naturally and easily into graceful folds, and with even ordinary care will last a long time, never becoming stiff. It comes with either a silk or a wool and silk face backed by a coating of pure Para rubber, the purchaser thus given the choice between a glossy or dully lustrous surface, both being absolutely impervious to all climatic changes. All colors are to be found and the width is thirty-six inches. It can be bought by the yard, which makes a made to order rain suit possible instead of a choice being forced from ready-made articles that are not always satisfactory in fit or style.

GRIFFONETTE CLOTH

A Fabric that can be subjected to the most severe rain storms, and still remain soft and pliable, a griffonette garment retaining its perfection of cut without sagging or losing one graceful line, is of greatest benefit to either woman or man. Griffonette embodies softness and pliancy, together with rainproof, dust-shedding properties, and a certain porosity to air, that are all lasting, from the fact that it is waterproof by weave instead of by finish. The porous quality is of vast significance, for it means that the usual suffocating warmth which most other rainproof materials induce is not possible with this, so that the smartest possible costume can be made of it, that can be worn on any occasion when tailored gowns are the correct habiliment. The fact that moisture is shed by griffonette cloth instead of being absorbed demonstrates its invaluable properties for motor clothes or riding habits or any apparel for outing purposes, as the weight is never increased by a complete soaking such as a heavy rain would give. It comes in all colors, from light gray to black, and resembles covert cloth; the width is fifty-four inches.

SEDO SILK

Unusually, soft and lustrous is this ribbed silk which is given a little more weight than the usual faille or bengaline which it so closely resembles, by a concealed thread of cotton. The colors, of which there are fifty, are all beautiful, the list ranging from white through very delicate tints, up to rich, deep, hues of the most fashionable shades. For children's coats, evening wraps and costumes it may be used with effective results that are usually only gained through expensive silk materials; the width is eighteen inches and the price 50 cents per yard.

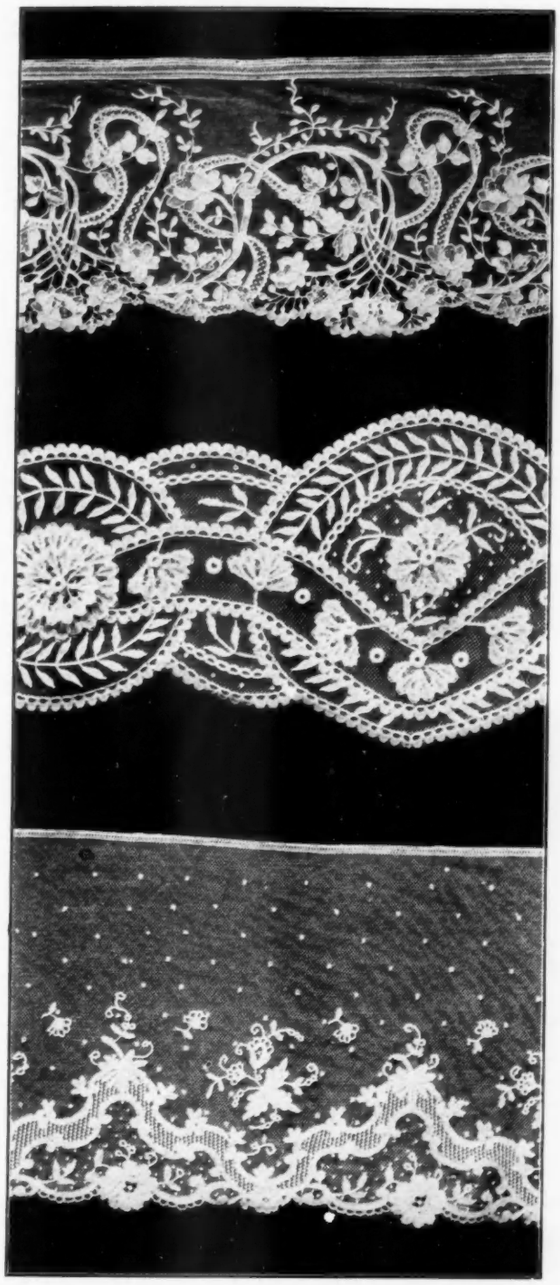
Readers of Vogue inquiring for names of shops where articles are purchasable should enclose a stamped and addressed envelope for reply, and state the page and date.

LACES OF THE SEASON

Each year finds a new version of some one of the old laces restored to favor, and this year the wonderful old Venetian point designs are among the most desirable and lovely. The general effect of this Venetian lace is open, and the more beautiful patterns are flat, the color neither cream nor ecru, but an indescribable shade between the two. Many savor of the antique in their charmingly graceful scrolls, foliage, flowers, and other quaintly fashioned heavier figures, which are invariably joined by bars that branch off at odd junctures to support some of the other adjacent parts. The modern point de Venise comes as insertings and edgings, one of the latter made in wide points that may be separated. The revival of silken gowns or brocades for state occasions has brought with it an extraordinary demand for laces in the shape of berthas, fichus, etc. Point d'Alencon is considered by far the most beautiful of all kinds, its cobwebby mesh showing designs of marvellous delicacy and grace, for which other types of point lace can never rival it. Designs both of point lace and point applique are illustrated, the latter in a pretty entredeux suitable for diaphanous ball gowns of tulle, or an equally light, floating fabric. With these lightly patterned laces, when used as insertings or flounces, only gauzy materials are proper to enhance their loveliness, for otherwise the effect of their cobweb finish is lost. Mechlin lace comes next to point laces for delicacy and dainty designs, sprigs of leaves, of flowers, or single flowers, being brought into relief by a coarser thread than the mesh, the flowers also in heavier strands. No specimen of this or of the very attractive Honiton is shown among the illustrations. As to the latter lace, those not familiar with it can recognize it by its sprays or small sprigs of flowers and foliage worked separately and joined by bars; it is entirely a needlework lace. Bruges lace closely approaches duchesse in appearance, and is one of the most sought for of the laces, as it can be used with either sheer or heavy materials; an illustration of one of the new designs is given. Not only does it come on its own merits, but it is frequently combined with other laces to form a novelty. One sees it with Cluny, or with Valenciennes, or with both, and occasionally hand embroidery in conventional designs are on the lighter parts. It is also shown with most exquisitely embroidered medallions of sheer batiste or mull, giving a fair idea of the skill of modern lace makers and needlewomen. The many examples of Irish crochet lace, come either with the fine baby mesh, or the bolder tape-like designs connected by picots, in which the flower petals are separately joined to give a fluttering lifelike appearance when stirred by air or motion. The number of designs is apparently unlimited, and all have individuality. A combination of baby Irish and princess lace is also shown in the illustrated collection, and it must be observed how like the princess lace is to point applique of the heavier type. From being a novelty, this last-named lace has been accorded considerable prominence among real laces, and is most valuable for many ornamental purposes. In completing the list of real laces most fashionable, reference must be made to duchesse, which is as ever more used by matrons than maidens, and often combined with point lace of great fineness in medallions or irregular disposals.

For the dowager's velvet or brocaded gown, and for the costume worn by the mother of the bride, this lace has figured as pre-eminent for many a year, and runs but litte chance of losing its populartiy for either purpose.

A word must be given to the real Valenciennes, which softens the edges of the heavier laces on many of the smart frocks, and is also used for the frillings and insertings with which the dainty layettes and clothes for small children abound. Old-time specimens of this lace are rare and valuable now, and small collarettes and barbes are among them as a usual thing. The newest novelty laces of machine manufacture include Tokio, a silk fibre lace, in which a charming floral design on the Chantilly order is in bold relief; it, thus far, has only been shown in white and glistens with a silvery lustre. Lovely gold and silver laces of spider web fineness have designs most delicately traced of the same metal threads, the silver laces resembling frostwork. Margot, which has an open mesh and the design in a heavier flat thread, is one of the most attractive, and Spanish and blonde silk laces abound, the former in both black and white. Not only do the majority of these laces come in flouncings, insertings and edgings, but in jackets, boléros, robes, capes and fichus, so that the matter of a lace-trimmed gown is not confined to the modiste as formerly. That the heavier laces, in both real and imitation, are to be most in fashion this winter is an established fact, and lace is even to be combined with fur in handsome outer garments.



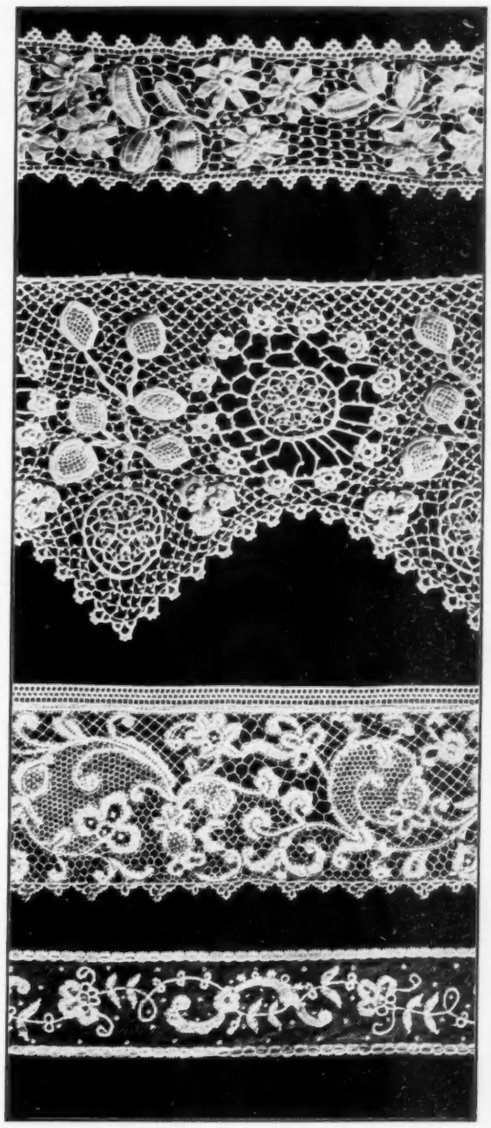
The laces, beginning at the top, are: Point Lace, Princess, and Brussels Appliqué

CREPE DE LUXE

A Rich, soft, clinging fabric, with a silvery sheen on the surface, which comes in beautiful colors. Notably choice is a pale blue shade, the color, by reason of the peculiar lustre, taking on a misty appearance, and an apple blossom pink glows beneath the same effect. In ivory white it is truly exquisite, ideal for a wedding dress or a bridesmaid's frock. In black it has the attractive shimmer of peau de soie, and is therefore available for mourning purposes. The width is twenty-four inches, and the price $1.

SILK WARP LANSDOWNE

Among the many silk and wool novelties offered for the lightweight frocks to be worn indoors, as well as those planned for the usual trip South, none will be found more satisfactory from every standpoint than the silk warp lansdowne. Its texture shows the finest possible diagonal weave, which gives a certain element of wiriness most welcome; for by it the pliability is not interfered with, and crushing will be a fault unknown. All colors come in it, including, of course, the newer shades shown this season, besides staple and evening tints, and the lustrous finish makes each especially attractive. It is perhaps the sheerest of all silk and wool fabrics, and is therefore doubly desirable for children's dresses, as they should be both warm and light, and the amount of wool combined, is just sufficient to insure comfort without overheating or tiring by weightiness, as a heavier material is bound to do. The smartest possible little frock for child or woman can be made from the checked lansdowne which shows many combinations of color with white, or with a contrasting color, or even two colors. They vary from a pin-check to a small plaid, which is made up of three different sized checks and is the only one of its kind on the market. In a white, green and black this is unusually good. In pale tints it is very lovely, and as it combines exquisitely with Cluny, Bruges or Irish crochet, any elaborate costume can be carried out successfully, which heretofore has been only possible in silk of some kind.



The laces, beginning at the top, are: Baby Irish and Princess, Baby Irish Crochet, Bruges, and Point Appliqué

THEATRE AND EVENING GOWNS OF TULLINE

FOR DESCRIPTIONS OF FASHIONS SEE PAGE II

CORRECT DRESS FOR WOMEN

Hearn & Hyman

Tailored Suits, Costumes, Waists
Coats, Skirts, Silk Petticoats
Fur-lined Coats, Small
Furs and Millinery

No. 714—Smart semi-tailored fitted waist, of best quality taffeta, in navy blue, brown or black, strapped with plaid - one of the prettiest models shown for the season.
Value, $16.50. **Special $11.75**

No. 1217—Turban in all the correct shades of felt, with wings strapped with velvet and gold braid, caught with gold buttons; choux of velvet.
Value, $15.00. **Special $11.25**

No. 4052—Gown of chiffon taffeta, accordion plaited, guimpe effect, yoke of point Venice lace; an original model which may be ordered in any shade.
Value, $55.00. **Special $45.00**

No. 222x—Semi-Tailored suit of men's wear cheviot, in black, blue, brown. Hip length jacket trimmed with braid to match.
Value, $35.00. **Special $25.00**

Hat No. 1242—Made of hunter velvet, can be had in all other shades, trimmed with pheasant breast and pheasant wings.
Value, $30.00. **Special Price, $20.00**

No. 1220—Sailor of felt in all shades appropriate to the period, with wings strapped with velvet, amethyst pin; extremely neat and effective.
Value, $22.50. **Special $14.75**

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Our mail clientele reaches every state in the Union.

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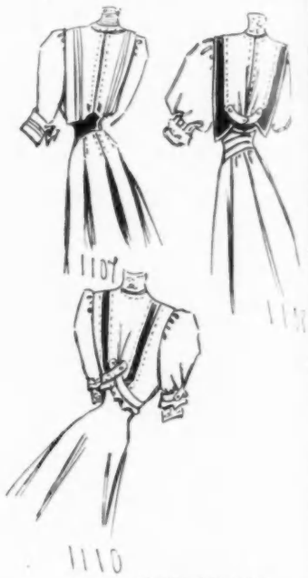
No. 742x—German squirrel lined coat of best quality broadcloth, all shades; semi-fitted back. Collar of lynx, Persian lamb or blended squirrel.
Value, $55.00. **Special $45.00**

Hat No. 1159—Black velvet toque with band of gold and green soutache ribbon held with jet ornaments and trimmed with black ostrich feathers.
Value, $42.50. **Special Price, $24.75**



FLAT PATTERNS OF THESE BODICES, 50 CENTS; PINNED PATTERNS, $1.00, SIZES 34 TO 40 BUST

DESCRIPTIONS OF PATTERNS

No. 1107.—White silk flannel, with wide panel effect at front and back, rows of white silk soutache trimming beyond the wide side hem. The front is slashed and trimmed with gilt buttons, the flap edges caught over a small box plait. At the back fastening the edges finish in tuck effect, and a shaped strap borders neck. The collar is trimmed with soutache, a band of Irish crochet lace at top. The sleeves finish with tucked cuffs bordered by wide hems, the upper one in strap effect. Cravatte and sleeve bows of cyclamen velvet ribbon, the girdle of bias velvet to match, in soft folds caught by a gilt buckle. To make this in medium size 3 yards of 36 inch wide flannel are required; 2¼ of velvet ribbon; ⅝ yard of bias velvet; 8 buttons; ⅜ yard of Irish lace.

No. 1108.—Turquoise and white Pekin taffeta, the colored stripe in satin, with border band of black liberty satin; gilt buttons and turquoise ball fringes trim, the high collar of Carrickmacross appliqué lace. The front panel and the back are both strapped across lower part with a curved band, the fullness gathered beneath. The edges at middle back fastening are finished in tucks, and the strap across end buttons at middle, the border band exactly reproducing the front. The front is slashed on shoulders showing satin beneath, a narrow fold edging neck at base of collar. The sleeves are tucked above a small puff, finishing with a strap cuff. The high girdle is of lapped straps, each ending in a rounded point with button fastening. To make this in medium size 4 yards of 22 inch wide taffeta are required; 1 yard of satin; 6 buttons; ½ yard of ball fringe, and ⅜ yard of lace for collar.

No. 1109.—Bodice of kid color chiffon broadcloth, with yoke and vest front, collar top and sleeve ruffles of princess and baby Irish lace combined. Bronze brown velvet ribbons strap yoke, and the tucked collar and under-sleeves are of chiffon cloth the shade of gown. Below the yoke the fronts are slightly gathered, the backs are plain, a box plait strap at middle concealing the fastening, and crossing yoke to collar seam. At lower part there is a little gathered fullness, the rever border band held at front corners by yellowish pearl buttons and at middle back by a stitched square of the cloth with buttons at corners. The fronts finish in tucks over the lace vest, which continues in little ruffles at sides for a short distance. A turned-up cuff finishes the elbow sleeves, above a lace ruffle; the under-sleeve is detachable. To make this in medium size 1¼ yards of 52 inch wide cloth is required; ¾ yard of 10 inch deep lace flouncing for vest, part of which is used for yoke and collar top; 1¼ yards lace for sleeves; 2¼ yards of velvet ribbon; 1½ yard of chiffon cloth; 8 buttons.

No. 1110.—Bodice of pastel blue broadcloth gown, with princess skirt; the vest of Bruges lace, and the fronts slashed in straps over French blue panne velvet, which shows as graduated vestees and in soft plaits between the strap edges, finishing in deep scallop below the crossed front and border straps. The back has a wide middle panel with plaited fullness under the straps, that curve upward from above the rippled edge and cross under a dull gold button, and the panel and edges of sides of back both finish in tucks over a narrow velvet band. The sleeve is in short tucks above a flared cuff, the outer part box plaited and cut in strap ends, caught by buttons to the shaped strap that heads the upper cuff. The lower cuff is of the lace. To make this in medium size 1¼ yards of broadcloth are required; ¾ wide Bruges lace for vest and collar; ½ yard for cuffs; ¾ yard of velvet; 7 buttons.

No. 1111.—Cream chiffon faille, with inserted bands and blocks of cream batiste embroidery and Cluny lace combined; the girdle of jacqueminot panne velvet. The waist is tucked below an inserting at middle front, the sides turned in inverted plaits, a group above the inset block, and a group reversed at shoulder above another block. The back fastens at middle, the tucks on shoulders like those at front, and at lower part are inset medallions, with tucked panels below. The sleeves are tucked to elbow, insertings of lace giving a cuff outline. The high collar is in small tucks, and the girdle is in folds. To make this in medium size 4¼ yards of 22 inch wide silk is required; 17 squares of lace; 1¼ yards of inserting and ⅜ yard bias velvet.

TRIMMINGS

An almost endless showing of braided or embroidered passementerie, on cloth or velvet, can be looked over before making a selection, so amply have the shops prepared for this fashionable means of elaborating the winter gown. Designs in fine silk soutache, in any color, and several shades of each color come by the yard, the patterns oftener arranged so that the motifs can be separated to be used individually. Wide braids also form attractive, ready-made braidings, and in some a gold or silver thread glints in outline.

Besides conventional patterns, floral and other designs are shown, quite out of the ordinary, the handsomer combined with velvet or chenille to render it more effective. The embroidered passementeries are all that one could wish for ornamentation of any dress, for from deep to pastel tints, these wonderful imitations of hand work are found in exquisitely shaded silks. Persian and Grecian effects abound, and are particularly well rendered, and for the evening frocks of net or lace, delicate festoons of Pompadour flowers, or other French effects are shown in great variety.

The gold gauze and silver floral effects are however, more beautiful than can be imagined, each leaf and petal of frailest texture and of either glistening fabric. Wreaths, festoons, single sprays, bowknots with trailing clusters are either ready, or can be arranged at will from these lovely creations, and the ball rooms of this winter's season will accordingly be enhanced by gowns of exceeding beauty. Bandings of gold net beaded Grecian design in coral and turquoise melon seeds, together with wee gold sequins are an effect to be dreamed of, so light and graceful the pattern, and the coloring so delicate. Another gold net trimming is embroidered in a silver and gold vine with leaves in seed-shaped opal sequins.

Still another shows a bewitching combination of silver and turquoise, and a shell-like edging of opaque blue beads of graduated lengths, with clusters of white beads at centre, is at one edge of a silver gimp that is combined with pale blue beads of ordinary kind.

Medallions of bead work reproducing antique bunches of garden flowers in the softly bright colorings that were used a century ago, are connected by narrow beaded straps in clusters, and have the quaintest effect. Fringes of all kinds have returned to favor, and those in silk, both fancy and plain variety come in various widths. Ball fringe also is seen but is not as graceful as the softer kinds.

BOMBYX SILKS

BY this name is known a group of silks in various weaves such as bombyx lining silk, bombyx Liberty satin, duchess satin, messaline, Shantung, taffeta peau de cygne and many others that women of fashion demand as novelties as the seasons change; and all of which, when bearing the well-known bombyx silks trade-mark-seal affixed on wrapper as well as end of piece, will be recognized as being of a guaranteed quality. In the lining silks a bewildering array of lovely colors gratifies the eye; new, old, standard, and pastel tints, all displayed, and in the clear and beautiful shades that only pure silk can receive from pure dye. The wearing qualities of the silk can be faintly surmised when it is demonsat rted that a strenuous attempt to tear it with the fingers will produce no slipping apart even of the finely woven strands of silk, so that splitting at seams, or casual holes, which is the usual occurrence with ordinary lining silks, is impossible with this. The finish at selvage is known as self-edges, which means that the buyer gets full benefit of the entire width of the silk, no printing or colored threads to cause a disfigurement or waste. This silk, in pure white, ivory or cream, has the remarkable quality of laundering as perfectly as linen, which for slip linings for summer frocks is of inestimable value. The other washable silks of the same manufacture are taffeta, radiant and Shantung, opening up a vista of marvelous possibilities.

Returning to the subject of colors in the bombyx lining silks, these run the whole gamut, some colors, like gray, showing as many as five separate tones. Bombyx duchesse satin comes in a full line of colors, besides which some exquisite printed designs on white or creamy grounds are shown, a wild rose pattern of sprays with trailing vines of foliage and half-blown buds being very lovely.

One of the quaintest designs has bunches of wee Dresden roses, with tiny rings of miniature roses strewn between. Scotch plaids are shown in the taffetas, one of green, black, red and white is very stunning. Moiré Bombyx silk is also to be had. Bombyx crêpe for costumes comes in panels fifty-two inches long and eighteen inches wide, the floral design printed ten inches above edge and running up sides for a considerable distance, so that it will be continuous at hem, whether the panels are joined to form a circular or gored skirt.

The crêpe does not resemble crêpe de chine, but instead has a broad, deep, lengthwise, and unevenly disposed crimp, which is charmingly unique. A smoother finish crêpe in black and colors is also shown, most exquisitely embroidered either in solid or eyelet designs. The black among the few novelties that are appropriate for mourning.

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Readers of Vogue can purchase through its shopping bureau any article described or illustrated under the "Seen in the Shops" Department of Vogue.

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PINNED MODELS

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IN consequence of the increased demand for Special Patterns of Vogue Fashions, we have enlarged our pattern department and equipped it for the expeditious handling of special orders.

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If you do not know how to take proper measurements, send to us for blank showing diagram.

For price list of other cut-to-order patterns, see Page 492

VOGUE 11, 13, 15 EAST 24th STREET NEW YORK CITY

FLAT PATTERNS, IN 34 TO 40 BUST, 50 CENTS. PINNED PATTERNS, $1.00

VOGUE PATTERN DEPARTMENT

VOGUE'S COUPON PATTERN

NUMBER 399 PUBLISHED 11 OCTOBER, 1906

VOgue publishes one coupon pattern a week. The Vogue Weekly Coupon Patterns are sold at the uniform price of fifty cents each if accompanied with a coupon cut from any number of Vogue.

NOTE—These Coupon Patterns, unless otherwise stated under illustration, are 36 bust, 24 waist, 41 hips, 42 length.

OTHER PATTERNS

ILLUSTRATED IN THIS DEPARTMENT

FLAT PATTERNS: Waists, Skirts or Jackets, 50 cents each.

PINNED PATTERNS: Waists, Skirts or Jackets, $1 each.

Waists and Jackets are cut in 34, 36, 38, 40 bust measures. Skirts in 22, 24, 26, 28 belt measures.

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In bust measures from 32 to 46	
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A Perfect pattern should be correct in every particular. Vogue patterns are right from their very inception, as they are cut always from the very smartest, most distinctive and most advanced designs.

***

A gown cut by a Vogue pattern has the first essential to fashionable effect—the right placing of the lines. Unless a gown be cut on smart lines it cannot impart good style to the wearer. Trimmings cannot conceal bad cut.

***

The fine points by which hand-made frocks are distinguishable from machine-made differentiate Vogue patterns from all others. All Vogue patterns are hand-made. Each separate piece is cut, stamped and folded by hand.

***

The working details of Vogue patterns are simplicity itself. Each piece is plainly stamped—collar, front, back, etc. There are no puzzling perforations. When cutting, one need not continually reverse the pieces to consult directions, all seams, tucks and trimming being traced, which is possible only with all-hand made patterns. Every Vogue pattern can be easily followed, but the Vogue Weekly Coupon Pattern is intended specially for the novice in gown making—for her who would be her own dressmaker. These coupon patterns are published with a diagram showing exactly how each part is placed on the material, and with full instructions for making and trimming.

***

Flat patterns are those that have the various parts of the design stamped, traced and folded ready for cutting.

A pinned pattern is half of a gown made in paper. It is the flat pattern pinned together, and in some instances tacked with thread, to show exactly how the garment is to be put together. And this pinned pattern can be taken apart and used for cutting or a flat duplicate may be ordered.

WORKING DIRECTIONS FOR NO. 399

A Paquin model for a coat is the pattern illustrated. It has a cutaway front from a slightly double-breasted fastening at the top, while the back has a short-waisted bolero upper part, and a plaited skirt. The sleeve is cut in one piece, a certain amount of the fulness being plaited in below the elbow beneath the button, from which point it is finished as an open cuff with a band of velvet as trimming. The original of this model is composed of striped black and green cloth, the facing of the collar proper is of dark red velvet, the lower one is of green velvet, as also is the band on the sleeve cuff. The braid frogs are black and the buttons of gilt.

The front and back are both cut with shaped seams forming a plastron effect, and giving a good width to the shoulders. Carried out in any plain or mixed cloth, with touches of color to harmonize with it and give the necessary smartness, the effect may be very good. The lining also may be made to contribute to this, as in a cutaway front it is always more or less visible.

The necessary quantity of fifty-four inch wide faced or any other kind of cloth is three and five-eighths yard. With very careful placing three and a half yards may just suffice, but this necessitates pinning every part of the pattern on, as shown in the diagram, before cutting, to be quite sure they are all placed as closely as possible. The pattern consists of half middle front, one side front, one side back, half each of middle back, upper and lower parts, half each of collar facing and lower collar, one sleeve, and trimming strap.

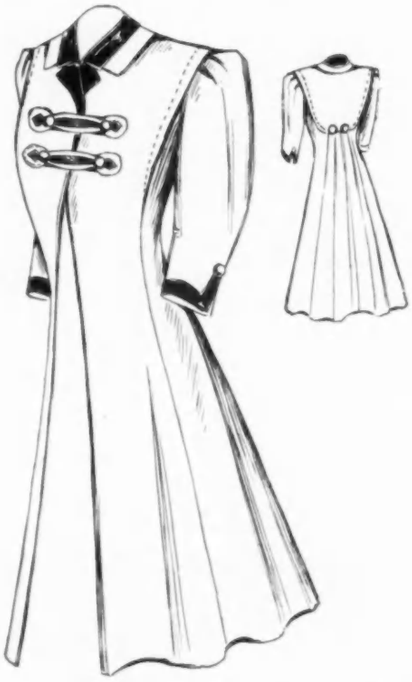
The diagram shows the several parts of the pattern placed on the folded cloth. The centre back edges of the upper and lower sections are placed to the fold, as also the sleeves, as to place the side front piece on the desired way of the cloth cuts somewhat across the material, the sleeves, cut separately as illustrated, and the middle-front beyond the side piece, is the most advantageous plan.

It is better to cut one sleeve, and then, after cutting out the middle front, to open out the cloth and lay the first sleeve on to the cloth to face, otherwise it is so very easy to cut two for one arm, when done separately.

The small pieces intended for velvet or some contrasting cloth are placed on the diagram for convenience. they may of course be cut from the cloth, and with the many dainty trimmings for appliqué work to choose from a little skill may result in a very smart trimming.

The lining should be cut to the cloth, but a trifle larger. An interlining of French canvas should be put in the front pieces, being cut to the shape indicated by the dotted line on the diagram. The weight of the cloth must decide if it be necessary to turn the lower edge up over a bias strip of canvas, and also if it be desirable in the bolero part of the back. A bias piece the depth of the open cuff should be placed in the sleeve wrist.

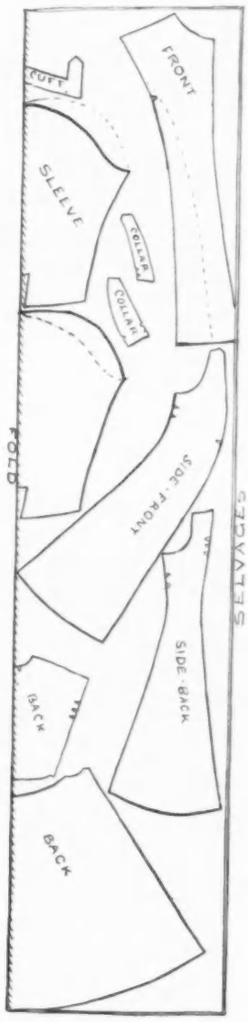
The cloth seams are all to be stitched and well pressed, separate from the lining, and it will be seen that the plastron effect is accentuated by outside stitching, the two seam edges being made to lie one way, and be caught in by the outside stitching. The plaits should be so well pressed that they resume their correct position immediately if disarranged. This is best done by allowing the irons, not too hot, to stand several minutes at each movement. The outer collar should be inserted between those of the facing and cloth, and the edge of the lining should be very invisibly slip-hemmed just inside that of the cloth down the fronts.



VOGUE'S COUPON PATTERN NO. 399.—PAQUIN COAT

or description, see this page. Cut paper pattern No. 399 sent on receipt of coupon with remittance of fifty cents

The next pattern will be No. 400. Jumper Bodice



WHISPERS

TO THE GIRL WITH NOTHING A YEAR

SHould you be fortunate enough to possess a lace bolero, do not dream of putting it away for the winter or only using it on some evening or house gown, but instead trim it with wide velvet ribbons the shade of your winter suit, having them either box plaited or side plaited, and above this border, run or darn in a chenille cord in outline of some of the design. Have the skirt of your costume princess, and the coat or jacket hip length. In the spring the trimming can be ripped off and the chenille picked out, and a visit to the cleaner's will restore your lace to its pristine freshness, at a small cost for the great use given through a season that demands good clothes. Be careful not to use any gold embroidery or cord on the lace, for that leaves a stain, very difficult to remove.

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ENclosed please find fifty cents, for which send by mail to my address below:

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SILK, $12.00
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Send for my new FALL CATALOGUE and SAMPLES.

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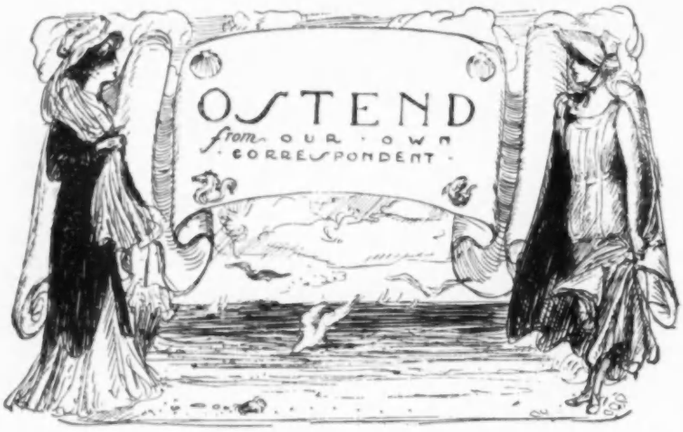
Tailored blouse. Three tucks entire length, three short tucks to yoke depth. Four tucks in middle back; straight cuffs for link buttons. In Silk, $10.00, Flannel, $8.00, French Piqué, $8.00, Madras, $6.00.

Plaited blouse, knife-plaited ruffles edge front box plait and cuffs. Four box plaits on each side, three in the back, cuffs for link buttons. These can be had of silk crocheted buttons to match waist. This model made in Silk, $12.00; Linen, $8.00.



ROSES NOT DESIRED IN THE CONTINENTAL COMPLEXION—MATCH COMPLEXIONS—FUR CREATIONS—LONG VEIL CRAZE REGNANT—YELLOW CLOTH COSTUME

IN the matter of complexions, more than anything else, perhaps, does the European ideal differ from the Anglo-Saxon, and the reason of the difference is a social one. Where the young girl takes such a prominent place as she does in America, it is not unnatural that full-bloom cheeks are an accepted standard of feminine beauty, and, as with age they disappear, there is an inclination to regret the fact to the extent of resorting to a touch of rouge. The English lady, discreetly or not, according to her eyesight, or the honesty of her maid, uses rouge freely, once her natural high color has departed, and when she does retain it, it is due not to health, but to over-eating or drinking, lack of good circulation, a deranged nervous system, or a coarsening, out-of-door life without proper skin-care. How different is the matter regarded on the Continent! The German, are the only ones who admire rosy cheeks. The Parisienne would as soon think of desiring them as going back to pigtails and the black cachemire pinafore of her convent days. The French, Austrian and Russian women of fashion, to cite the three most elegant of the old world, find their feminine ideal in the married woman at her prime. Everything that health and good grooming can do to preserve and glorify her skin is resorted to, but it is not baby pink and white that they seek, but a more refined tint, lower in tone, mellow, like a bit of old lace, a trifle fané, poetically suggestive. The peach-bloom of youth and immaturity has given way to an exquisite patine, such as time and constant care lovingly bestow on a fine piece of old ivory or a bit of precious wood. This thought came to me the other day, when someone referred to a famous beauty as having a skin couleur de lune, —color of the moon! Luminous, matte, velvety, pearly white, vibrant with color underneath, with life, but with an idea of the ethereal!

The very careful dresser, after massaging, creaming, and powdering her face in the customary manner, and when entirely dressed to leave her room, will then consider her face with the tonality of her costume, and often at this last moment a touch of powder of another tint, slightly mauve, or slightly yellow, most subtly composed, will bring the skin into just the right key that makes the picture, as the painters say. Any one who understands the juxtaposition of color will understand this, but only such a one may be trusted to use these artistic devices. So few people have any eye for color, anyway, that few will ever bother with these methods, unless they do really see. The effect, however, is one that no one can help observing, though the only remark will be "How well Madame Quelconque looks in any color!" I shall never forget the scene, as long ago as last winter, when a friend came sailing down the whole length of the Ritz corridor, between rows of people taking their after-dinner coffee, her face appearing at the distance like a piece of shining, polished copper of the richest hue, above her new violet evening cloak! Ye gods! that a woman of so-called culture can be so blind!

One of the most elegant women here at Ostend has just had a boxful of furs sent her from her Paris furrier, new ones as well as remade furs, the odds and ends of her collection, being made up in divers lovely ways. For instance, there was a little oblong rug made of some ermine that the furrier thought too yellow for wear. It was bordered with a mosaic of mink, seal and ermine, and lined thickly with white satin. Her maid will carry it about with her, from hotel to country house, on her autumn visits, to spread before her bed, and give her bare foot a charming resting place while hunting for the satin mule that is always just out of sight. Some pieces of squirrel were used to line a carriage foot-warmer, made of an old piece of brocade, and trimmed with gold cords and tassels, and a third article was a little pillow in chinchilla bordered with a flat band of Irish lace.

This lace is to be a favorite for fur garments, but dyed in elephant gray, sable brown, royal blue or moss green. For immediate wear, there is a wonderful, large, loose Louis xv coat, made of antique embroidered batiste in the deep old ecru color, and entirely lined with sable, the fur turning over to form collar and cuffs, and the pocket flaps and the back of the coat decorated with linen cords and tassels dyed a deeper ecru, almost a brown, brandebourgs of the same fastening in the front. Also fur-lined, chinchilla being chosen, is another eighteenth century coat made of very coarse silk net in elephant gray, gray silk galloon binding its edges, and galloon ornaments with tassels trimming it, none of the fur showing on the outside at all. A double layer of gray mousseline de soie was placed between the furs and the net, and old Dutch silver buttons completed the decoration.

As September wears along the craze augments for wearing veils as long as the gown itself, and the net becomes coarser and less impalpable. Very large veils in dotted net, bordered with lace, are thrown entirely over the head, like a wedding veil, hanging in front to the bust or waist in a round, slightly looped up on each side at the back of the hat with a charming little jeweled ornament, and then falling in a single end to the knees. In elephant gray, in sage green, in citron brown they are the most becoming. I notice so few really new gowns this week that I think Ostenders are saving them all for the Horse Show so let us hope to find there some real trouvailles!

In the meantime this tailored blue serge, with the kimona sleeve and the sacque-shaped coatee, is immensely smart, as is this yellow cloth, short-skirted Empire, the upper part of whose skirt and bodice are of Irish lace, dyed the same shade of butter color. The lace sleeves are mixed with baby lace towards the wrist and extend into a mitt with a separate thumb, making a very fit mi-saison effect. The velvet straps are in a shade of elephant gray that is charming on the yellow. The princess gown in green broadcloth is unique because of its top of satin-embroidered batiste, dyed the same shade of green, green lining forming the guimpe and upper sleeve, with narrow blue velvet ribbon trimming—the shades being deep jade and deep lapis. The mass of ostrich plumes, mixed with swan's plumage, in shades of hortensia, that is loaded on the left side of a vertically tilted hat is amazingly fashionable, the hair on the opposite side banked high over a Vanderbilt cage to counterbalance the effect. From the side it is all one can do to get a peep at this woman's mouth, not to speak of her eyes, but it is worth the trouble—none but a pretty woman dares such a hat as this!

Ostend, September, 1906. Aube de Siécle.

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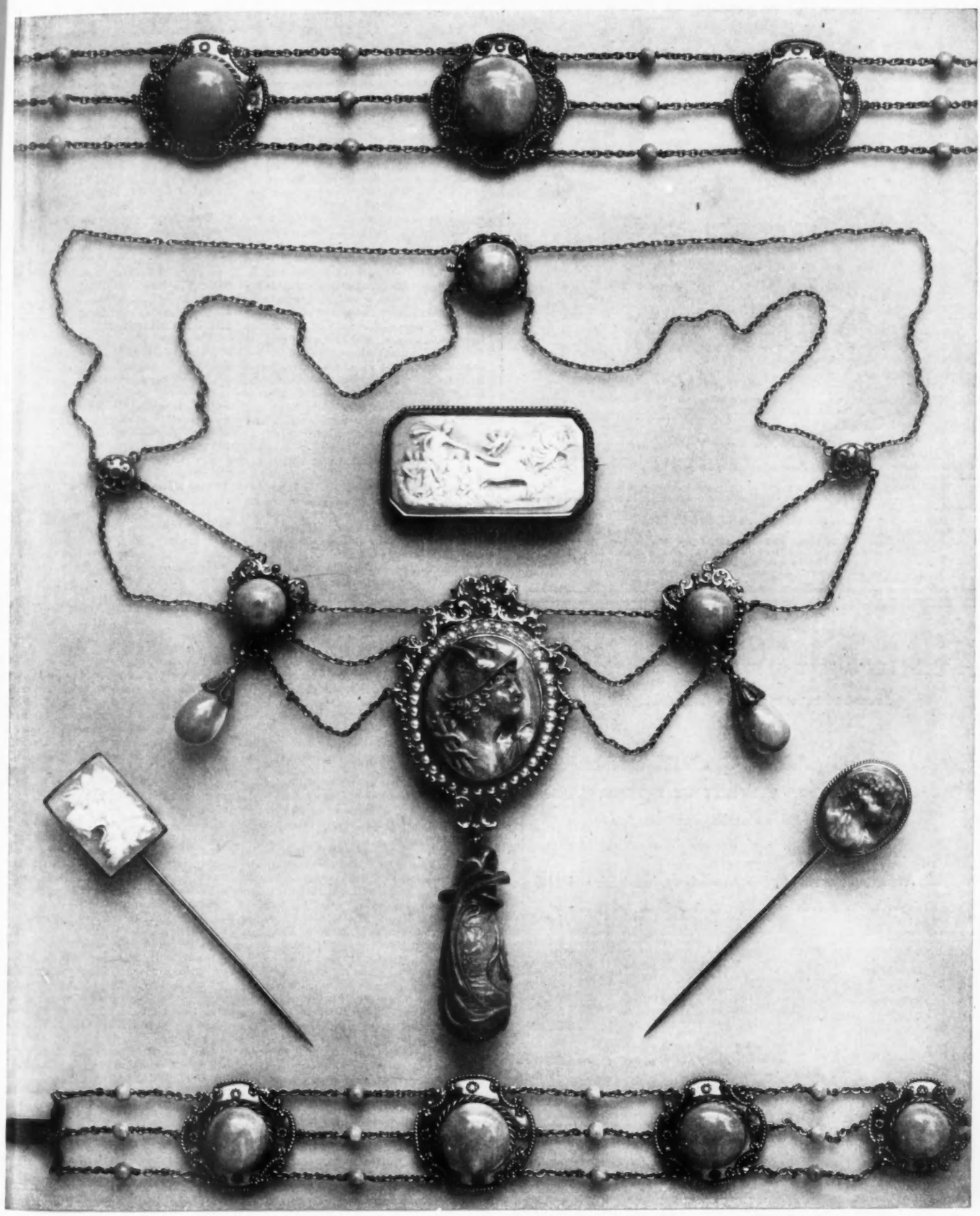

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Winter Season 1904-05

CONCERNING ANIMALS

[NOTE.—Communications concerning animals or birds, and all phases of their protection, should be specially addressed to Mrs. Josephine Redding, into whose care this column has been committed.]

UTILITY AUTOS

THE excessive interest taken in automobiling has been almost resultless in one respect, to the great disappointment of those who are alive to the very hard lot of draught horses, and that is the adaptation of these high speed mechanisms to traffic purposes. Auto races in this country attract thousands of spectators, and accounts of them sell hundreds of thousands of the daily journals, but he interest here in giving this new series of inventions as wide an application as possible has been almost nil. A few business men have cautiously ventured to buy motor vehicles, but the great majority of team owners will not even investigate the claims of the motor truck. It takes up less space, is more easily manœvred, is insensible to heat or cold, is tireless, more powerful, and travels two or three times faster than the horse, signal advantages all. In this regard both England and France are progressive, the utility motor vehicle, in those countries, particularly the type used for the transport of heavy loads, having, according to that authority, Motor Traffic, received the greatest attention and made the greatest strides. Elaborate and instructive tests of utility motor vehicles have occurred in past years in both countries.

A HUMANE SORT OF HUNTING

Those who are still aboriginal enough to desire to experience the thrill of overmatching the cunning of animals with the guile of the human, can find opportunity for murderless sport of an interesting kind in camera hunting deer in the seasons when the firearms hunter is debarred. As entertaining an account of the pleasures of camera hunting as was ever given in a short article was recently published in the N. Y. Herald. The principal points of the article are given as follows:

DEER STALKING ON BICYCLES

"The class of people that visits the Adirondack Mountains during the summer is far different from the one that comes when the hunting season opens. The summer people as a rule object to the killing of animals, and they do all they can to entice creatures about their camps for the purpose of studying and photographing them.

Lately it has become quite a fad to photograph deer in their wild state, or sneak upon them unawares and study them as they feed along the winding forest roads or wade chest deep in the lakes.

A party camping near Paul Smith's has adopted a novel method of approaching deer. They use bicycles. The roads are not as good for bicycling as they might be, but the rubber tired wheels make so little noise that, by keeping quiet and using caution before rounding sharp curves, it is possible to run within fifty feet of a deer before being detected.

The advantages that wheeling has over walking are that more ground can be covered, and a party can get away from the much travelled roads, where it is more apt to see game.

After a person has been over the road a few times, studying carefully the many turns and noting the places where the deer have been feeding, he has a good idea where he is apt to see them.

Early in the morning or late in the afternoon is the best time to hunt for deer. When a party of deer photographers start out they are instructed not to talk, but to obey strictly the orders of the leader, who may or may not be a professional guide.

As soon as the party are well away from camp the leader watches in the road for fresh deer tracks and as he nears a sharp bend he dismounts or goes very slowly, peeping carefully over the tops of the bushes. A red object in the raspberry bushes to the right somewhat resembles a deer, but it proves to be a bunch of withering dogwood leaves that have turned an autumn hue earlier than the others.

Mounting their wheels, the party start on again. Ahead is a sharp bend, then the road crosses a rustic bridge. Here one is almost sure to see a deer, for on all sides the fringe of raspberry bushes, dogwood bushes, and the sweet maple shoots have been cropped off by feeding animals. In the dust of the road are fresh tracks leading in the direction that the party are going.

Dismounting again, the guide peeps over the brush, screening his head with a handful of fern leaves. Slowly he ducks down and, turning, holds up two fingers as a signal that he sees two deer. Wheels are abandoned where they are, and the party skulk behind the high bank at a sharp turn on the road.

It is true that the deer are not to be killed, still there is more or less excitement, and hearts are thumping against ribs, for each one is anxious to get a good photograph.

The bend is reached, and the leader locates the animals by peeping through his bower of ferns. Instantly he beckons to his companions, and as they advance they focus their cameras at a hundred feet, and then look over the embankment. Two deer are walking down the road. The fawn crosses the bridge and steps into the bushes, and just as the doe gets over a slight noise attracts her attention and she turns and faces the cameras.

Click, click.

Slight as the noise is, it is sufficient to tell the doe where the danger lies, and, throwing up her tail, she dashes away, leaping logs, bushes and fallen tree tops, and waving her white flag from side to side against the red background of her summer coat. Without waiting to ascertain what the trouble is the other deer follow suit, and the crash of breaking limbs and swish of bushes tells the party that the fleeing animals do not intend to stop until they have placed a safe distance between them and the cause of their alarm.

There is always a certain percentage of people in the Adirondacks who are anxious to see a deer, but ill-health or lack of energy prevents them from exercising their legs to the extent of three or four miles a day, so the proprietors of many camps and hotels are obliged to devise different means of amusing this class.

It is an easy mattter to select a fallen tree trunk in a quiet spot in the forest not far away, split it open and pour several pounds of salt into the crevice. This done one has a "salt lick," or "deer lick," which deer will visit as long as there is a salty taste to the wood.

A platform or "crow's nest" is then made in the branches of a nearby tree and a ladder built to it. From this lookout the watcher stations himself and waits the coming of the deer.

These licks not only serve the purpose of decoying the deer within studying distance, but they help to keep the animals on the owner's property, for once a deer has found a lick it is sure to take up its abode in the adjoining forests and make daily excursions to the spot.

It is not at all difficult to locate one of these licks, for after the deer have been visiting it a few weeks the earth around the log is cut up and trampled as though it had been frequented by cattle. Leading to it from many directions are well worn trails, and if you follow some of them to their sources you will find that they lead up to the top of the mountains, possibly three miles away.

"Watch and wait" is the motto of your party that early in the afternoon takes its position in the "crow's nest." The "punkeys," black flies and mosquitoes may bite, but you will have to accept their attacks as part of the game, for a movement of the hand at a time when a deer is in sight would attract its attention as quickly as the snapping of a twig.

Unless deer are abundant do not expect to see one for at least half an hour, if not longer. One might think that a deer could be heard long before it reaches the lick, but the hoofs of a deer are like rubber pads and so noiselessly can one walk, especially over a well-worn trail, that I have known of one passing directly under a watching party without being seen until the guide drew attention to it, standing not fifty feet away."

Readers of Vogue inquiring for names of shops where articles are purchasable should enclose a stamped and addressed envelope for reply, and state the page and date.

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VELUTINA

There are many occasions when a cloth dress does not seem sufficiently elaborate. At such a time a gown of this most satisfactory material will prove most useful for it is of such quality and appearance as to satisfy the most fastidious; besides it has not the clumsiness and weight which is a fault of most velvet that is not of chiffon finish. The colors are clear and soft, several new shades being shown in each, which should be specified. Chanore, ficelle and antelope are brownish hues, a little paler than mink, which latter color exactly reproduces that of the well-known fur. Vieux sage, mousse, palmier, vert d'eau, Tolstoi ivy and cuirassier are all charming greens, the vert d'eau quite pale and silvery.

In the deeper tan colorings, bran is distinctly new and remarkably good, and a pale golden tan has the captivating name of amphore. Faison, marron and modoré are three rich brown shades, the last-named with a reddish tone. Wood-rose is a brownish pink, and bengaline is another odd shade. Coquelicot is an exquisitely soft vermilion, golf pink being but a tone lighter. Grenat and burgundy are two wine colors, and regent is just between burnt orange and orange proper. Lichen has the suggestiveness of olive brown, only a curiously gray tone is added. Moss-olive is deep and soft and emerande stands for a brilliant green. Cyclamen is an exquisite pale violet of a very rare attractiveness, and pervenche and beryl myosotis and ocean in blue are just as beautiful.

All these shades mentioned are shown this year for the first time, so both for evening and street wear a number of new effects can be gained. With Velutina costumes the chief ornamentation will be braiding in self-tone, either in soutache or gimp for street gowns. Heavy laces, such as Irish crochet, Russian, point d'Arabe and Cluny are combined in them, as are also heavy padded hand embroidery, fine passementeries and handsome buttons.

VELUTINA CORD

In this the perfection of corduroy has been reached. A chiffon weight with a velvety finish and soft lustre acquired, and withal a fabric that will stand very hard and continuous wear, without showing the effect in shiny or napworn places. It comes not only in light and medium shades, but in all dark colors and black, the last named very handsome and effective for street wear. Several different shades of purple are found in it, which for some reason seem richer and more attractive than in any other material; and one of these, damson, which is entirely new, comes only in this cord. Mulberry too is worthy of mention, as are dragon green, gris-fer, and gray-mole.

WOOL WAISTINGS

With marked individuality these waistings appear this season, combining the several attractions of both silk and silk and woolen goods, in their prettily plaided or striped groundings given in corded lines and interspersed with jacquard designs for the colors and combinations of color rival those of the silken materials and the quality that of the silk and wool mixtures both in weight and pliability. In corded stripes they show white and a color in very fine lines, just a little wider than hairlines, and at two-inch distances are wider stripes of white, almost half inch, with tiny jacquard Pompadour flowers, either in bright colors or in deeper shades of the color combined with the corded white stripe. A china blue and white has tiny amber rose with olive leaves. A clear gray and white shows emerald green blossoms with gray leaves, and these are only a few of the pretty combinations.

A more elaborately striped waisting has clusters of stripes of color on a white ground between wider stripes at inch distances, that alternately show a jacquard vine in the color and a chiné jacquard stripe in green leaves and pink buds, both of these outlined by raised hair lines in white. Black and white, pink and white, and green and white, are the choicest in this effect. Another unusually attractive variety has groups of corded lines forming a half-inch check, the ground a clear white, the cross lines also white and the lengthwise lines on a stripe of color. Porcelain blue, cyclamen

(Continued on page 500)

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We manufacture only the best grade of Dress Goods. Our reputation is an added guarantee for the worth of "GRIFFONETTE-CLOTH." "Gilt Edge" Superior Quality Black Dress Goods and "Yamagata" (Fibroline Fancy), are a few of the deservedly well-known Griffon fabrics. Ask your dealer for them.

If your local merchant cannot supply you, send us his name and address.

Samples and booklet telling complete story of "Griffonette-Cloth" sent on request.

A Skin of Beauty Is a Joy Forever

DR. T. FELIX GOURAUD'S

Oriental Cream

OR MAGICAL BEAUTIFIER

GIVES A FASCINATING AND REFINED COMPLEXION

It is the duty of every woman to preserve her beauty, and even the most beautiful must protect their complexion. A faultless complexion, sweet, pure, and wholesome, is something every woman desires, and which can be readily obtained by using **GOURAUD'S ORIENTAL CREAM.** This well known preparation has been highly recommended by physicians, actresses, singers, and women of fashion for over half a century. It renders the skin like the softness of velvet, leaving it clear and pearly white.

GOURAUD'S ORIENTAL CREAM cures Skin Disease, relieves irritation, soothes and invigorates the skin, beautifies and improves the complexion, and cannot be surpassed when preparing for evening attire.

FOR SALE BY DRUGGISTS AND FANCY GOODS DEALERS

GOURAUD'S Oriental Toilet Powder

An ideal Toilet Powder for infants and adults. Exquisitely perfumed. Relieves Skin Irritations, cures Sunburn and renders an excellent complexion. Price 25c. by mail.

FERD. T. HOPKINS, Proprietor, 37 Great Jones Street, N. Y.

WOOL WAISTINGS

(Continued from page 498)

pink and black are the colors in which the stripe can be chosen. A bright effect is given with quarter-inch ombré stripes of color in groups forming a plaid on a pin-checked ground of gray and white. Violet is one of the prettiest and softly bright old rose is also good. Another more open plaid has a shadow-striped white ground barred with quarter-inch stripes of a color forming a three-inch plaid, which are pin-striped with a deeper shade of the same shade, the cross-bars outlined by white cordings. Following the barrings with a little more than quarter-inch distances between them are hair-lines of the color. The width of all these waistings is 27 inches, the prices ranging from 45 cents to 79 cents per yard.

Besides these there is the usual line of plain colors, neat checks and stripes of standard sizes and shades.

PLUMAGE FOR HATS

Not content with the wild bird's feathers the milliner has extended her energy to converting the coverings of the domestic fowls into plumes and ornamental breasts or cockades of marvelous attractiveness. Turkey quills as well as the downy breast feathers now pose in clusters of gracefully nodding plume effects, or as false marabout, the latter really the prettiest novelty of the season, for the natural, fluffy long vanes, are as full and soft, as those of the rarer bird. They are either bleached, in natural colors, or dyed, any color. Some of the finest vulture plumes are very smart looking, but they must be of the very best quality to retain their attractivness, rain harming them seriously, and once bedraggled means permanent shabbiness for them. Still for all that, a voluminous side plume of these feathers in graded length has a great amount of style, especially in any shade of tan or golden brown. It should be noted that they do not look well worn as single quills or even in small bunches. These same feathers from a new method of dyeing and finishing, gain the title of uncurled vulture, the end of the feather not curved in the least as is the case in the very full plumes. A tuft of these in the new Adriatic blue, with a made head and neck of Imphian feathers in their rich irridescent shades of green, at the base, is very handsome. To revert to the false marabout a charming upright plume effect, very bushy, was in the fluffy lower part a soft beige color, and the tiny feather tips were of orange, shaded through brown to a bronze black with rim again in the beige tint. Imagine this on a brown velvet toque. Willow plumes are shown also of this feather, which quite rival in beauty the ostrich willow plume. Gueria, the new aigrette feather, has very soft needle-like vanes, and at the end a close feather tip like coq, in an oblong shade, of very small proportion. They are most frequently seen in black and can be had spangled with crystal drops which makes them most desirable for theatre bonnets or head-dresses for any important function.

Imphian breasts and wings and bird heads, are very beautiful, the brilliant coloring well-known to be in irridescent greens, about the color of the Brazilian beetle. Made breasts with wing ends can be had in other irridescent feathers, presumably pigeon, in almost any color, and the coq feather ornaments are endless in variety. The long tail feathers of the pheasant, and also shorter wing quills are fashionable, the markings very distinct in their various colors; these as yet have not been subjected to the ignominy of an unnatural dye that enables the changeable public to gratify any whim in color schemes.

Ostrich plumes are again shown in Amazon length and shaded, very few small tips are shown which suggests that on the smaller hats artificial flowers and fruit will trim when the novelty plumes are not used.

Ospreys are as much in vogue as in the summer, as are aigrettes, for they are the sole means of obtaining hight without heaviness, or overweighting with whatever flower or ribbon is used on the same hat. Paradise plumes for the moment are not much used, as the effect does not justify the expense in many instances. They therefore are relegated to the adornment of opera coiffures, or for mourning toques of net or draped silk.

TOILET REQUISITES

After a summer of tan and sunburn, you are invited to my quiet and refined Boudoir for ladies, where my treatment for the skin will greatly benefit you. My Cleansing Cream "Special" is a very superior cream, and is especially useful for the lines and flabbiness of the face. It is a retiring cream. (Price $1.00 a jar.)

In connection with my Cleansing Cream "Special," I would advise you to use my Cleansing Cream. It is a delightful cream, imparting a velvety finish to the face, and should be used both night and morning. A most elegant preparation. (75c a jar.)

When preparing for a dinner or the theatre, one should use my Pink or White Beauty Lotion. It is a charming evening lotion for the face, neck and arms. In the daytime it prevents the skin from tanning, burning or freckling, and is especially fine before and after automobiling. Mail orders promptly attended to. Also all kinds of Toilet Preparations. Complete directions sent with each order. Please enclose a 2c stamp for pamphlet or inquiries. Your patronage is invited.

"TWIST"
27 East 22d St., Suite 77
Tel., 14 Gramercy **New York City**

Maud Wihr SWEDISH SPECIALIST
Recommended by the Royal Family of Sweden
Turkish steam face massage treatment, hygienic scalp and hair treatment, manicuring and body massage for women only.
10 WEST 33D STREET, N. Y.
OPP. WALDORF-ASTORIA PHONE 5367 MAD. SQ.

RAIN COATS
Buy of the Makers, Save Half.
PRIESTLEY CRAVENETTE AND CRUCIAL TEST RAIN COATS
Cut to Measure, $8.50 and up
Write to-day for 50 free samples and designs of Cravenettes, Crucial Test Rain Cloth and Rubber backed Silk Rain Coats, Suits and Skirts. Cloth by the yard, cut to measure or finished garments.
CRUCIAL TEST RAIN CLOTH CO.,
Dept. 14,
10 West 22d St N.Y.C.

BEAUTIFUL HANDS
are the result of using
CALDER'S
25¢ 25¢
NAIL-POLISH TABLET
which quickly, easily, gives the nails a brilliant lasting lustre. At shops. Sample mailed, 10 cts.
PREPARED BY
ALBERT L. CALDER CO.
PROVIDENCE, R. I.
Do you use Calder's Dentine?

Dr. Dys' Sachets de Toilette

Known in Paris, London and New York as the greatest beautifiers of the complexion

THere are thousands of things reputed to be good for the complexion and thousands of women believe them to be what they claim. They try and try, only to find out that they have spent their money for something which in nine cases out of ten hurt their faces and left their complexion worse than it ever was before. In the tenth case the remedy might, perhaps, be harmless, but that is the most that can be said for it—and surely more was wanted.

It is with a certain suspicion that these women, who have searched so much and found so little, hear of something new, but when, after a little hesitation, they try again—and find that the new thing is THE thing and wonderfully good—why, then there are no more enthusiastic admirers of the new remedies than these converts.

Dr. Darsy's Sachets de Toilette and other preparations for the complexion have been imported to this country for over two years, and with what success! It is marvelous!

To begin with it was only the exclusive society women who had known them in Paris—where for twenty years they have made European beauties happy—that used them here, but little by little it leaked out that Dr. Dys' æsthetic preparations were the ne plus ultra of complexion specialties, and before long one after the other of this country's leading beauties found that they could not be smart nor well groomed without them. They are so pure, so invigorating, so rejuvenating!

One of the most attractive points about them is that everybody is not told to use one and the same treatment—no, have your skin treated according to its quality; if it is dry, for instance, do not make the mistake of using the same remedy as the person with oily skin uses.

Dr. Dys' Sachets de Toilette are salvation for those who wish to avoid wrinkles, and always keep a bright, youthful complexion. His cream—La Dysaline—is delicious, and his Seve Dermale is the best skin tonic ever made.

V. DARSY, 8 East 30th Street
Suite V, New York

Write or call for advice and circulars.

WAVY AND CURLY HAIR

may positively be obtained without the aid of curling irons by the use of Mrs. Mason's Old English Hair Tonic, which is used by the DUCHESS OF MARLBOROUGH, and many of the leading society women of London, Paris and New York.

For sale in New York City by Caswell Massey & Co., McCreery's, Altman's, Stern Bros., John Wanamaker; Jordan Marsh, Boston; Marshall Field, Chicago; Scruggs, Vandervoort & Barney, St. Louis; Arcade Hair Store, Detroit; George B. Evans, Philadelphia; Hutzler, Baltimore; Reddington & Co., San Francisco; F. W. Braun & Co., Los Angeles; Jas. G. Dolan & Co., Portland, Me.; Denver Dry Goods Co., Denver; Mrs. Elliott, Lakewood; and leading firms throughout the U. S. Price $1, express paid.

OLD ENGLISH SHAMPOO POWDERS
(FOR MAKING THE HAIR LIGHT AND GLOSSY)

A pure, antiseptic tonic wash which adds lustre and brilliancy, and does not darken the hair. Recommended by physicians for delicate hair. Box of three shampoos, 25 cents, or 14 for $1.00, postpaid.

If any assurance were wanting of the absolute purity of Mrs. Mason's preparations beside the fact that many of New York's representative women are, and have been for years her patrons, it may be had in the fact that the London agents for her specialties are Messrs. Roberts & Co. of 76 Bond Street, Chemists to the King and Queen of England

MRS. K. MASON, 353 5TH AVE. COR. 34TH ST., N. Y.

Special treatment of the hair and consultation given at the above address

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A NEW TOILET NECESSITY FOR WELL KEMPT MEN AND WOMEN.

A delightfully refreshing preparation that removes every trace of dandruff and leaves the scalp clean, cool and moist and the hair soft and lustrous.

Carpine Shampoo Jelly is a grateful requisite in removing from the hair and scalp the dust and grime of travel, whether by rail or motor car. It is the *only* shampoo after salt water bathing. *Preserves the hair by curing and preventing dandruff.*

Large Size Tube, 25 Cents by Mail, Prepaid.

Sample free if this advertisement is enclosed with request.

HUDSON & CO. (Inc.), Chemists, 489 Fifth Ave., New York, N. Y.

LA GRECQUE TAILORED UNDERWEAR

Combined Skirt and Corset Cover

eliminates bunched disfiguring fullness of overlapping garments. Fits smoothly over entire figure without drawing strings or gathers.

Does away with adjusting numerous garments. Very durable—the seams are double-stitched and flat-felled. All insertion and lace put in so well that mending will be unnecessary. A clean, smooth fit around hips and waist diminishes outer dress measurements and accentuates beauty of waistline. Scalloped around the bottom for perfect freedom in walking and sitting—so well shaped it cannot work up

A most shapely, practical garment that will outwear two or three ordinary garments.

Corset Cover and Skirt, $2.25 up

Trousseau Sets, 7.50 up

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Send for free illustrated catalogue, "LINGERIE"

VAN ORDEN CORSET COMPANY

1204 CHESTNUT ST., PHILADELPHIA. 26 WEST 23D ST. NEW YORK.

Established

Over 30 Years

ADVANCED STYLES FOR FALL WEAR

Frank Brothers

THE FIFTH AVENUE BOOT SHOP

NUMBER 224

(Between 26th and 27th Streets)

And 336 SIXTH AVENUE, Near 21st Street

Where Fashionable New York Men and Women Buy their Footwear

SPECIAL NOTE.—In addition to the New Frank Styles for men and women, we also carry a complete line of children's footwear in the most desirable leathers and smartest models.

W. & J. SLOANE

CARPETS IN PLAIN COLORS

OUR stock of carpets is always an index of the latest and best ideas in interior decoration. In the matter of plain colors, which are becoming more and more widely adopted, our Autumn display is particularly strong. From the following list of weaves we can meet every possible requirement of our patrons:

English Angora and Saxonia, 1 yd., 1½ yds., 2¼ yds., 3 yds., 4 yds. wide.
English Velvet, 12 ft. wide.
French Wilton, 1 metre wide.
Domestic Wilton and Domestic Axminster, 27 and 36 in. wide.
High Pile Axminster, 27 in. wide.
English Durries, 36 in. wide.
English Felt, 48 in. wide.
Domestic Ingrain, 36 in. wide

Broadway and Nineteenth Street

Smocked Gowns and Blouses

made to order from measurement

Exquisite fabrics—perfect workmanship—lovely colorings.

We make them for all ages—and both for day and evening wear.

By sending measurements gowns can be made for those living at a distance. Perfect fit guaranteed. Personal correspondence solicited. In sending for samples kindly mention colors, and for what purpose desired.

DAVIS'
East India House
373 Boylston Street
BOSTON

We have no branch stores

Agents, LIBERTY & CO., London.

USEFUL AND ORNAMENTAL MILLINERY ACCESSORIES

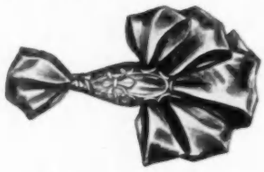
THE latest novelties are those which hold the ribbon loops, as for example, the fanciful fleur-de-lis illustrated, this being executed in Etruscan gold. This devise makes a most attractive trimming for the side of the Glengarry turban or indeed of any turban, toque or bonnet. The ribbon loops which rise flower-like from its centre may or may not be wired, usually, however, a fine wire is introduced since the ornament is at its best when caught to the hat at a jaunty angle. For a bonnet nothing could be more appropriate than these bow holders which may be in jet or any of the numerous metals at present correct for dress accessories.

GILT AND STEEL BARRETTE FOR HOLDING QUILLS

BARRETTE FOR HOLDING RIBBON LOOPS

Another extremely good ornament is illustrated. This is in the form of a crescent and is made of French gilt encrusted with steel. The outer edge of the ornament has a row of rings through which the ribbon is looped. There are a dozen or more loops which may or may not be of graduated lengths. This trimming is charming on a fur or feather turban, the ornament being mounted to the side coronet so that the loops, at least those at the top are upright. Velvet ribbon is extremely handsome used in connection with this ornament, which suggests such a variety of delightful effects.

Another clever devise is a small steel and gilt barrette which has three rings in the centre



FLEUR-DE-LIS ORNAMENT

CRESCENT BOW HOLDER

through which quills are passed. The idea of utilizing quills fastened to the outside of a hat, rather than being thrust through it, was first brought out last season. Often the quills caught by the invisible stitches or again some sort of ornament or chou of ribbon was added. These barrettes are not only very smart in appearance but extremely practical and pretty.

One does not necessarily have to confine herself to quills, for ribbon or feathers might be held in the same way and at any angle.

A similar idea is illustrated in the larger barrette which holds a clever arrangement of ribbon loops of graduated length. A filigree design executed in silver was about five inches in length but curved to allow it to fit closely over the hat brim. There were five rings at either side and through these ribbon was drawn knotted and formed in loops of graduated lengths, each loop being wired in its centre As has been previously recorded, painted effect in ornaments are extremely smart.

HER FACE HER FORTUNE.

Facial Beauty Preserved by Cuticura Soap, Assisted By Cuticura Ointment, the Great Skin Cure,

Because of its delicate, medicinal, emollient, sanative, and antiseptic properties, derived from Cuticura Ointment, the great Skin Cure. Cuticura Soap is not only the most effective skin purifying and beautifying soap ever compounded, but it is also the purest and sweetest for toilet, bath, and nursery. For facial eruptions, skin irritations, scalp affections, falling hair, baby rashes and chafings, red, rough hands, and sanative, antiseptic cleansing, Cuticura Soap, assisted by Cuticura Ointment, is priceless.

The very particular people who buy our house livery will be pleased to know that the stock is complete—ready in every detail.

For butler
For second man
For "Court" footman
For page
For hallman
For doorman
Everything any of them wear.

ROGERS, PEET & CO.,
258—842—1260 Broadway,
(3 Stores)
NEW YORK.

Also,

F. M. ATWOOD,
CHICAGO.

CHARMENE

the new process for permanently and painlessly removing

Superfluous Hair.

Whitens, softens and beautifies the skin. **Guaranteed absolutely harmless.** At your druggist or sent, postpaid, upon receipt of $1.00. Money refunded if not satisfactory.

Write for Booklet "O" "Care of Skin and Complexion," and Free Sample.

Charmene Chemical Co., Cleveland, - Ohio. U. S. A.

ALL HAIR ON FACE AND ARMS

permanently removed; no electricity, poison, pain; 36 years' experience. Protected by law. Beware of imitations. See Mme. Julian before you try anything. Trial treatment at office.

MME. JULIAN 125 5th Ave., (20th Street) New York.

SPANGLES & EMB. MATERIALS.
YARNS **BEADS** FOR BAGS AND CHAINS, Canvases, Gold Threads, Cross Stitch Materials, Tapestry Silks and Wools, Lace Braids. JEWELS
EVERYTHING YOU CAN THINK OF IN THIS LINE that can't be in elsewhere. Send stamps for mail list. Est. 1860.
PETER BENDER, IMPORTER, 111 E. 9th ST., N. Y.
WHOLESALE & RETAIL

TAILORED AND SEMI-DRESS

HATS

BEARING THE NAME

GERHARDT

ARE A GUARANTEE OF

DISTINCTIVE QUALITY IN DESIGN, MATERIAL AND FINISH

On sale at all first-class millinery shops and department stores throughout the United States. If your milliners do not sell our hats write us a postal, stating their names, and we will be only too glad to supply you with the name and address of our nearest dealer in your city.

GERHARDT & CO.

MRS. GERHARDT, Formerly Mgr. Tailored Hat Dept., GAGE BROS. & CO., CHICAGO

126-128 FIFTH AVENUE, NEW YORK

We are showing for the coming Real and Antique Laces a specialty

Fall and Winter Season

The Most Exclusive and Artistic Designs and Models in

Hats, Blouses, Lace Robes, etc.

Being direct importers and manufacturers we can sell our goods at prices that are not obtainable elsewhere. Our Hand-Made Blouses embody many features of which we are the originators, ranging in price from $10 upwards.

When in New York it will pay you to visit our establishment. Mail orders solicited and given prompt attention.

Beyer

6 West Fortieth St. (Telephone, 2148 Bryant) New York, N. Y.

Opposite Public Library

POUDRE DE RIZ SIMON

CRÊME SIMON POWDER

Dainty, delightful, delicate, absolutely pure. Prepared with infinite care by conscientious chemists. Emits an ethereal perfume and produces natural, healthy tint.

Large box sent prepaid for 75c. State whether white, pink, brunette or flesh color is wanted; or a liberal sample of cream, powder and soap, sent for 10 cents.

GEO. N. WALLAU

IMPORTER

2 Stone Street **New York**

M. Cowen Co.

IMPORTERS

7 West 38th Street New York

LADIES' TAILORS AND HABIT MAKERS

Announce the arrival of their

IMPORTED FALL AND WINTER MODELS

also their exhibition of

ORIGINAL CREATIONS

All kinds of FUR GARMENTS made and skillfully remodeled.

COWEN'S "STRIDE" HABITS are highly praised and have the endorsement of many of the most prominent horsewomen in the United States.

Seventy-two years experience in the manufacturing of

THE PULLMAN

all Pure Irish Linen Handkerchiefs goes to make the finished article of to-day what it is—the best

HANDKERCHIEF

in the market. The daintiest in design and the sheerest in cloth.

And what's more, you can be absolutely sure that every thread of it is pure Irish Linen, our trade mark to be found on every handkerchief guarantees that.

Booklet No. 4 will interest every woman who likes fine linen handkerchiefs. Write for it.

JOHN PULLMAN CO.
513-515-517 Broadway New York

BUCHAN'S SOAPS

For Over 40 Years
ONE STANDARD
PURITY

Open active pores are nature's safeguard to health.

FOR forty years we have been using a refined solution of Carbolic—the greatest of all antiseptics—Its healing properties are wonderful—Purifies the skin, insures a good complexion. It is the only reliable antiseptic Soap. It is pleasantly perfumed, and leaves a refreshed feeling after its use.

BUCHAN'S DENTAL SOAP
A thorough mouth cleanser, removes the tartar from the teeth and is a positive cure for Rigg's disease of the gums.

If your dealer cannot supply you, send us 25 cents for full size cake.

BUCHAN'S TOILET SOAP CO.
230 PEARL STREET NEW YORK

LEWIS & CONGER

The Largest and Best-Equipped
Housefurnishing Warerooms

BEST QUALITY ONLY

Our Refrigerators
Are the Perfection of Cleanliness, Efficiency and Economy:

The "Eddy" Our Standard for a Quarter of a Century
The "Premier" Glass Lined

Orders by mail receive prompt and careful attention

130 and 132 West 42d Street, and 135 West Forty-first St., New York

SMART FURS FOR THE AUTOMOBILE.

AN exclusive line of Pony Skin and Silver Tipped Racoon coats for motoring. Also fur lined overcoats, gloves, foot muffs, hoods and caps. Everything requisite for automobiling made after the newest and most distinctive models. Our workmanship, after an experience of over 35 years needs no comment. Estimates furnished on selected skins. Our prices for the best work are extremely reasonable. Our repairing department for the remodeling and making over of furs of all descriptions is widely known.

ROBERT ARNOLD
(Successor to Emil R. Volkel.)
18 W. 31st St. New York

Regina
Skin Bleach Cream

A ROYAL BEAUTIFIER
Makes the skin of its users white, clear, smooth and healthy. REGINA will remove Tan, Freckles, Moth Patches, all Redness and Superfluous Hair. It is a scientific preparation that is healthful, skin-nourishing and beneficial. It positively contains no corrosive or other harmful ingredients. *Sold at all Toilet Counters or by mail.*
Price $1.00.
THE REGINA CO., Portland, Maine.

If you have anything to sell or exchange, try our S & X Department. Page III.

TOKIO SILK

TO replace the cottons of summer a most attractive silk and cotton fabric is put upon the market, by name Tokio Silk, which is either brocaded or figured in self-tone in extremely pretty designs. One in particular, a graceful vine, forms continuous, irregular diamonds, this in white is very lovely. The check and plaid Tokios are well worth considering for the usual smart blouse, or for children's frocks, and in medium gray there is a gun-metal check that is clear, neat, and just the thing for tailored waists. That jacquard effects have arrived to remain is so well established that of almost all the fabrics shown, be they silk, wool or cotton, more than half are in these broché designs, which being self-tone gives a charming original result, that is also in perfect taste. As all colors are obtainable, this dainty material can be used for many purposes, and will be found serviceable and easy to manipulate. The sheen is very lustrous and all the newest shades are found. In Kyoto silk and cotton goods the same lustre prevails, and the same colors are shown, the embroidered designs are small and conventional, dots, tiny diamonds and clusters the principal effects.

SUESINE SILK

THis is also a silk and cotton fabric which comes in all plain colors and also is printed in pretty and attractive foulard effects combining several colors. In pale shades plain suesine can be used for dainty little evening gowns, that Mechlin, Valenciennes lace or footing can laborate.

PRINTED SILK-STRIPE CHALLIES

EVer since this most useful material was given to the public, that same public has appreciated its many good qualities, besides admiring, year after year, some new and attractive feature that the manufacturers manage to give it. This season finds floral designs most exquisitely printed, in chiné, Dresden, and Pompadour effects; a silk stripe, besides, in some, to make those pieces more novel and attractive. Many and lovely are the tints and printed flowers the cluster or spray invariably harmonizing perfectly with the background. The silk stripes are of different sizes, either self-tone or in contrast, a wide assortment shown.

WHITE FABRICS

IN these the newest weaves are on the poplin order, showing jacquard or brocaded designs, and the weight is just of sufficient firmness necessary to take tucking or plaiting well. Attractive also are the woven checks, coming in all colors and white.

A NEW ANTISEPTIC TOWEL

EVeryone who appreciates true cleanliness will be interested in this towel, which is made after a new method, giving it qualities which are in every sense of the word hygienic. It is a knitted towel, the mesh being quite open, thus rendering it infinitely superior to any woven towel which we have been in the habit of using. Absolutely thorough cleansing is facilitated by this texture, and it is entirely free from any stale or disagreeable odor, remaining sweet and fresh as long as it is in use. Then too, the feel of it is delicious, leaving the skin soft and dry quite without any of that stickiness and dampness which are so often experienced after the bath. There is a bit of roughness in the surface, just enough to stimulate the circulation and give a delightful sense of exhilaration. Aside from these important sanitary considerations it is recommended by its great durability and reasonable price—which is not above that paid for the ordinary article. Also, it is entirely free from lint, a most practical quality in a list of virtues. This particular textile comes in bath towels, face towels and wash cloths. The prices for towels are from 10 cents to 60 cents, the wash cloths are to be had 3 for 10 cents.

Vogue is $4.00 a year by subscription which includes all the regular issues and special 25 cent numbers.

11 East 24th St., New York.

What the name REED & BARTON has always been in the silver industry, it will also be in the jewelry trade—a guarantee of absolute reliability.

Jewelry, Diamonds, Pearls, and Precious Stones

IN the department devoted to precious stone jewelry, we aim to limit the stock to the most perfect grade of stones and to designs of rare excellence and exclusiveness.

Pieces are not made up in quantities. On the contrary, the majority are never duplicated, and, being made from our own exclusive designs, they will never be found elsewhere. This point is of inestimable value to the careful and particular buyer, whose patronage we especially solicit.

We possess unrivaled facilities for the designing of jewelry to order and have at all times a large stock of unmounted stones for selection.

Our stock comprises a complete assortment of the following articles

Aigrettes	Earrings	Pendants
Bracelets	Hair Clasps	Rings
Brooches	Hat Pins	Scarf Pins
Chains	Lorgnette Chains	Sleeve Links
Combs	Necklaces and Collars	Tiaras

Reed & Barton Co.

Silversmiths and Jewelers

Diamonds, Watches, Silverware
Cut Glass, Art Stationery

Fifth Avenue cor. 32d Street, New York.

Embroidered

Bed and Table Linens

Fine Lingeries and Trousseaux

Made to Order and Imported

Waists and Handkerchiefs

HAND EMBROIDERED AND TRIMMED WITH REAL LACES

Novelties

IN LINGERIE, SACHETS, PILLOWS, ETC.

Mme. Frankfurter

Established 1890

647 Madison Avenue, New York

Between 59th and 60th Sts. **Telephone 3582 Plaza**

Mme. Frankfurter makes announcement that she has now returned from abroad, where she has secured a very extensive collection containing many exquisite, unique and rare pieces and sets, the very choicest products of Switzerland, France and Germany.

JEWSBURY & BROWN'S

ORIENTAL TOOTH PASTE

Will make your teeth pearly white and sound.
Removes Tartar. Preserves the Gums.

ENGLAND'S FAVORITE DENTIFRICE

100 Years in Use

Imparts a delicate fragrance to the breath
Contains the most valuable vegetable antiseptics for cleansing the mouth.

F. R. ARNOLD & CO., N. Y.
MARSHALL FIELD & CO., Ch. } *Sole Importing Agents*

Sold in POTS and TUBES

At All Good Stores

THE LILY OF FRANCE

CORSET SPECIAL

A New Lily of France Corset for Louis XV and Princess Gowns

The inimitably graceful lines of the LILY OF FRANCE CORSET are here extended upward to form a bust supporter, harmonizing perfectly in shape with the corset proper. This means of combining the bust supporter and corset not only eliminates one garment, but secures perfect smoothness unmarred by the usual ridge at the upper extremity of the corset.

Made with the characteristic tone and distinction for which the LILY OF FRANCE CORSETS are famous

SOLD IN ALL THE PRINCIPAL CITIES

THE E. J. WEEKS CO., (LIMITED)
625 BROADWAY NEW YORK

FASHIONABLE AUTUMN TURBANS

SEE ILLUSTRATIONS ON PAGE 468

For traveling and other practical wear, when the weather conditions are to be contended with, there are an endless variety of hats from which to make a selection. What could be more appropriate than the smart turban of felt and ribbon, which is the subject of our illustration? No further trimming is necessary than the full ribbon arrangement, which can hardly, I think, be called a bow. Rather is it a series of graduating loops which elongate toward the back and produce that long side-line which characterizes so many of the most successful chapeaux. This is surely a delightful demi-saison hat in a light-weight felt, or a good draping silk could be used. It is not necessary to wire the ribbon loops to get this effect, but it is usually expedient.

The vogue of plaid ribbon, which has been referred to with frequency, was never more charmingly illustrated than on a hat of gobelin blue with a blondine feather, used in combination with a many-colored plaid ribbon at the left side, a twist of the ribbon being carried around the rather high coronet. From the left side all one could see of the hat was a huge bow of ribbon—just the hat for a tailored frock.

Among the many strong points in favor of the draped turban is the possibility it affords for clever color combinations. Usually the light shade is best on the top while the softly crushed brim is of a darker shade. Such a turban is shown in several shades of the fashionable leather, the trimming which is placed at the back consisting of one ostrich feather and a cachepeigne effect of luminous ribbons.

VELVETS

This fabric has been considered the most elegant for stately costumes through ages past down to the present day; the different seasons finding but little change save in colors until five years ago when it was made in a very light pliable weight, unlike any finish known before. Different kinds of velvet have appeared such as miroir, panne, paon (waterproof) printed uncut, and finally chiffon. The last-named variety continues its popularity this year and may even outstrip all preceding records for it comes in that latest revived fancy, the Pekin stripe, which grandmothers formerly used to dote upon in their pineapple silks or satins from over the sea. The Pekin velvets have the stripes in self-tone and a novelty for evening wear shows velvet stripes and real chiffon alternating, also self-tone. All the fashionable colors are shown, and the width is 44 inches.

The plaid velvets are in a vast number of color combinations, each one chaining delighted attention, so rich and softly blended an effect does the silky pile give to them. Shadow checks are also most attractive as are moiré velvets with stamped dots. Brocaded velvets and fancy striped velvets are particularly handsome, and pepper and salt effects in different colors forming indistinct stripes are well worth examining. One of these showed green, blue, black and white with a little purple, and was very smart. Others in pepper and salt, and also tiny checks, are plaided freely with contrasted colors, red, or a darker gray or purple being very effective. Pin and narrow stripes are seen as much as Pekins and have as much chic as ever. Printed velvets have large floral designs of great beauty, or else Persian effects, equally desirable, for the most exquisite coloring is given in each style.

Drap de velours is a new velvet with a very close short nap, resembling panne in high lustre and pliability. It comes in all colors.

WALOHN

It is remarkable how people cling to old traditions even of the most trivial kind, even though they know that the foundations of their beliefs have been undermined by the world's progress. The prejudice now referred to is that in favor of whalebone, which having been used for generations as the best corset stiffening or dress boning, and is still so considered by some. This aid to figure building is now largely superseded by one of science's latest productions, which is well known by both corset makers and dressmakers to be more practical and reliable than the questionable quality of whalebone sold in these days, for whalebone is not what it used to be. It is frequently claimed by corset makers that if they stamp a corset "boned with whalebone," it sells more readily, and higher prices are obtained, despite the fact that only the narrow strips are whalebone, the side stays and front clasps being of steel. The progressive, wide-awake corset makers in this and European countries are discarding whalebone as fast as the conservatism of the older generation will permit, science having evolved an article that has many advantages over it, known as Walohn. This is much thinner, more resilient and yet stronger than whalebone; is not in the least affected by heat perspiration, or even strong acids. It will stand washing, boiling and ironing unaffected, and is made in every width, thickness and size required in any corset, besides being heavier at the ends to prevent any piece from pushing through the material, which always proves detrimental to underclothes and waists. Front clasps are also made from the same material so that to be cleaned, or washed means no extra labor to remove parts that would rust. For the athlete, or the stout woman, and also for singers it is indispensable, as the extreme pliability of walohn permits deep breathing or any other motion, and at the same time the corset remains moulded to the form.

The same qualities that recommend it for corsets, extend to the eagle dress-bone which is made of the same composition. This neither rusts, splits, nor swells, nor does it break from any sudden or violent motion, and is applied by sewing through holes at the middle of each solid bone. It is supplied in lengths of half inch differences ranging from 3½ inches to 12. Its merits are that the elasticity is ever retained, that no warping is possible, that it never grows brittle but is always flexible. These are all important details for they all contribute both to comfort and grace. Besides for corsets or gowns, for corset waists, brassières or bust supporters it is most essential, as it contributes by reason of its thinness, to make a smaller waist line and also to greatly lessen the weight of these necessary adjuncts, which are both points of untold value to the wearer.

BELTINGS WOVEN OF SILK OR METAL THREADS

There is no determined width for the newest belt, for the different styles of buckles, which have never been handsomer than this year, are in every shape and size. For mourning wear, with the trim little runabout suits, the soft, gay, Roman grosgrain ribbons, or the daringly bright tartan plaid taffetas are the latest thing. For a luncheon frock that requires a ribbon girdle the most fascinating woven metal beltings are shown. These run riot through combinations of different shades of gold, silver and copper, the embroidered design usually in two or three shades of one of these metals, with a contrasted metal background. All the designs of flowers of field or culture, wild grasses and grain, as well as conventional effects are given, the latter frequently emblazoned on a metal round shot with a color. The quaint, old-time galoons which are both embossed and brocaded, are faithfully copied in one belting that is a trifle under medium width, even to a picot edge. One piece shows the dull gold ground striped by the manner of weaving. Along the middle are brocaded white ovals framed in a delicate vine of lavender, and in the middle is a spray of wee flowers in lavender, bluet and Salambo; which is a shrimp or pale salmon shade; this is very firmly woven. A picot edge brocade has horns of flowers brocaded merely in outlines throughout the length, and also an old-fashioned design of a bunch of common garden flowers, very minute but in marvellously natural colors. A basket weave in opalescent pale blue, pink and lavender is overplaided in other colors. White, heliotrope, and gold are arranged in an entirely Japanesque effect, and another belting, showing strongly the influence of the same art, has wierd pink violets upon a bright gold ground.

For young girls there are pink, blue, or mauve rosebuds embroidered on gold or silver ribbon, quite wide and pliable; and a lovely mauve satin, rich and firm, is embroidered in pale blue on which gold figures are disposed. Cornflowers in almost any color, carnations and daisies, equally unnatural in tint, are the central ornamentation of a two inch belting in Etruscan gold shade, and roses are seen in tea rose tints or very pale pinks on others. To come back to the subject of Roman ribbon beltings these are almost entirely in either quite dark or in bright medium shades; but a few show the stripes on a white ground, and cording of white in plaid effect throughout. Pretty elastic belts in black are also shown.

THE EDNA-WALLACE HOPPER COLLAR

With a most attractive design in broderie de Bargeil is this entirely new collar presented to the public. It is made as a high turndown collar, the yoke of linen, and the deep turned-down piece of fine lawn; the embroidery forms a very pretty pointed edge with dots above, and a conventional floral design covers the main part. It is meant to wear with lingerie, or with fine linen waists, or any other well made blouses, and is to be laundered; it is adjusted by the regular collar buttons to neck band. It comes in two styles and three hights, which are one and five-eighth inches, two and one-eighth, and two and one-half inches. The sizes run from 12 to 15½ neck measurements, and the price is 15 cents each.

"No Worry" about wear if your costume is lined with

BOMBYX SILKS WILL WEAR
REAL SILK
STRONGEST KNOWN FIBRE
GUARANTEED
TRADE-MARK SEAL ON END OF EVERY PIECE
SELF-EDGES NO WASTE

"This Seal" is found only on silks (all weaves) which wear

"BOMBYX DUCHESS SATIN" or "BOMBYX LINING SILK"

If your dealer cannot supply you, we will tell you who can.

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The Velvet Grip CUSHION BUTTON HOSE SUPPORTER

NEVER SLIPS OR TEARS

No Stitching in the Elastic

Every Pair Warranted

OF ALL LEADING DEALERS

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Sample pair by mail, 25 cents.

Concerning Fifth Avenue stores in general and one in particular. That's,

ELLA HARDING'S NEW FUR STORE

There may be some foundation in fact for the frequently expressed belief that Fifth Avenue prices are synonymous with high prices. Certain it is that the most exclusive styles coupled with worthiness characterize the offerings of New York's famous thoroughfare of fashion.

Those two features will be immediately evident to all who view the furs at Ella Harding's. But a third, and equally important, recommendation to public favor will be found in this fur shop's radical departure from the current system of pricing. Here will be offered, now and continuously, only such furs as the most fastidious will approve, at prices 'way below those that will prevail along the Avenue and elsewhere generally.

Ella Harding is the well-known expert shopper and authority on style. She is enabled to undersell other furriers because this fur business is the outgrowth of the tremendous buying of furs she has done for her out-of-town customers, and a store has become absolutely essential to her large trade.

The store is now her headquarters. What she sells there to local trade is sold at but a slight advance on the price she pays the wholesaler. The saving to you is from one-fourth to one-half.

Please verify these statements. Call and view and inquire—then compare elsewhere.

A case in point: A few days ago a lady seeking to duplicate a fur piece to send to her sister, found it here. "A little later in cut and a little prettier," she admitted. She had paid $65.00 for her own. Ella Harding's price was $45.00.

FUR-LINED GARMENTS AND AUTOMOBILE COATS A SPECIALTY.

Goods will be sent on approval upon furnishing satisfactory references.

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Out-of-town readers of Vogue please send for booklet, "A Friend in New York," and for Fur Catalogue.

Krinkledown

TRADE MARK REG. U.S. PAT OFF

Fluffy, downy Krinkledown comes to the women of America as a revelation. While it somewhat resembles eiderdown cloth in texture, it is far beyond it in beauty and usefulness. It has an individual style unsurpassed in any fabric of its kind; it is light, warm and comfortable, and being made on the mesh system is very healthful.

Krinkledown is the one fabric for making **Children's Cloaks, Baby Jackets, Baby Blankets, Robes, Wrappers, Kimonos, Dressing Sacks, Bath Robes, etc.** Upon receipt of a two-cent stamp we will send to any purchaser of Krinkledown, *free of charge*, a pattern of any of these garments.

Krinkledown comes in white, pink, blue, red, gray; 26 inches wide; 60 cents a yard. **Insist upon seeing the trademark on the back of every two yards of the genuine.**

Krinkledown Coverlets

illustrated above, are light as a feather, warmer than any blanket, and strikingly beautiful. Thus you would describe them, and yet this gives no idea of their utility and elusive beauty.

No sleeping-comfort like that afforded by a Krinkledown Coverlet; no finishing touch so rich and elegant. Krinkledown Coverlets are neatly lined with Lucenta Satin, insuring great durability. They come in white, pink, blue, red; 60x84 inches. Sent carefully packed in a box, prepaid, to any address on receipt of $7.00.

Krinkledown Baby Blankets are intended for the baby's bed. Their lightness, daintiness and healthfulness make them particularly acceptable as a gift. They are hygienic, made on the mesh system, and are self-ventilating. In warm weather or cold, there is no end to their usefulness. White, pink, blue; 30x42 inches; $2.50 each. Full size blankets, for grown-ups, 60x84 inches, $10.00.

Krinkledown Baby Coach Covers are equally beautiful and useful. 30x36 inches; $2.00 each.

All of the above are for sale in the better stores. The genuine bear the trademark label. If you have difficulty in securing them, send money and dealer's name, and we will see that you are supplied. **SEND FOR KRINKLEDOWN BOOKLET.**

FRENCH & WARD,
58-60 Leonard St., New York City.
Sole Makers of Elberon Eiderdown.

FOR THE HOSTESS

NEW PEACH DISHES

SOme of these are a decided improvment upon those with which we are familiar, as invention has applied itsself successfully even on the well-traveled road of combinations of peaches with other food material to make elaborate desserts, new dishes being added to the list every year.

For the first course at a luncheon, a peach cocktail will prove delicious. In preparing this remember that anything having a cherry flavor will combine well with the flavor of peaches, and either kirsch, maraschino, or curaçoa, or any cherry cordial may be used. Place the peaches on ice for some hours so that they may become thoroughly chilled; just before serving time pare and cut the peaches into slices across the fruit, removing the stone; the slices which should not be too thin, are then cut into smaller cube shaped pieces, and the grain of the fruit will show; add a little sugar to the fruit, sprinkling it thoroughly from a sieve and tossing the fruit about with a salad fork so as not to bruise it. The fruit should not be over-sweetened; pour over the sweetened fruit a few spoonfuls of syrup from preserved marrons, or add a very little of the syrup from preserved ginger, then add the cordial according to taste; fill into tall stemmed glasses or into sherbet cups that have been chilled and serve at once.

Peach Dessert.—Make a syrup, using one quart of water and one pound of sugar, letting these boil till they form a syrup, then set it aside to become cold. Pare and stone some peaches, enough to make one and a half cups of the fruit pulp and pass through a sieve; squeeze out the juice of two large oranges and one large lemon, and add to the syrup, with the peach pulp, after the syrup is cold; turn into a freezer and freeze; now beat a cup of thick cream very stiff and dry, until all the cream is frothy and firm; at serving time pare some chilled peaches, cut into slices crosswise, removing the stones; lay one or two of the slices in the bottom of a sherbet cup and on top place a spoonful of the sherbet; top this with the whipped cream, and lay out either a preserved chesnut, or candied violet or rose leaf. The sherbet may be further flavored by adding two or three peach stones to the syrup when it is boiling, or by using a little maraschino.

Peach Combination.—For this use bananas, oranges and peaches, and a few white grapes. Prepare by paring a few very fine peaches and, after slicing them, cut into small bits; pare and seed the oranges and cut these up into bits, first dividing the orange into carpels and cutting across them; cut the bananas into small cubes and remove the stones from the grapes; all the fruit should be thoroughly chilled by being kept on ice for hours before serving time. Add a little sugar, sprinkled evenly over the fruit, and, if the flavor of bananas is not desired, omit these, substituting pineapple, cut into small pieces or shredded; a few preserved chesnuts also cut up, and a few maraschino cherries may also be cut up and added. Fill these into the bottom of tall glasses, and then fill the glasses two-thirds full of peach ice cream; on top of all place a small spoonful of whipped cream, piped on in a pretty design, and sprinkle over the top chopped pistache nuts, or place a chestnut or a maraschino cherry on top in the middle of the design.

Peach Ice Cream.—Prepare one pint of peach pulp, paring the fruit and passing it through a fruit strainer; sprinkle over it the juice of one lemon and one cup of sugar; fold in a pint of cream, which should be whipped, measuring it before whipping, then turn into the freezer and freeze till firm. Another way to serve the peach ice cream is to place one thick slice of peach in the bottom of a sherbet cup; in this place a little cone of ice cream, then on top of the cream and around the cone pour some rich peach syrup, having bits of peaches cut up and added to it just before removing from the fire; of course the syrup should be very cold, and it may be flavored by having a few peach stones boiled in it, or a little maraschino added just before pouring it over the cream.

Peach Dessert.—Prepare a sponge cake batter and either bake in a round mould or bake in a sheet and cut into individual rounds; in the first case, cut some peaches across the middle, remove the stone, paring the fruit first of all; cut a very thin slice from the under side of each peach so it will stand upright on the cake; make a rich syrup, lay each half peach in the syrup and cook for a few moments, adding a few peach stones to the syrup; lift out each peach separately on a skimmer and place them where they will become very cold; the syrup should be now boiled down until it is very thick and rich, taking care not to let it scorch; at serving time pour the syrup over the cake, letting it soak evenly into each part, pouring it on by the tablespoonful; now place a section of peach in the middle of the mould, and half peaches all around this middle one, letting them just touch; fill the cavity in each peach with ice cream; tip with whipped cream and serve at once. If individual rounds of cake are used, place a peach on each one after pouring enough syrup over each cake to soak it evenly; fill the cavities as above and serve at once.

Or, the cavities may be filled simply with whipped cream, flavored with a little peach pulp; the cream should be whipped till very firm so it may be roughly heaped in each peach and yet retain its shape. The syrup may be flavored with maraschino if desired.

Peach Souffle.—Pare, remove the stones and crush peaches to fill a pint measure; turn into the bottom of a baking dish; over the fruit pour a cold sauce made of one quart of milk thickened with a tablespoonful of flour or cornstarch rubbed with two tablespoonsful of butter. This is turned into the milk when it reaches the boiling point, then boiled and stirred for about ten minutes to thoroughly cook the thickening; remove to the back of the range and add the yolks of four eggs mixed with three tablespoonsful of sugar; by mixing the eggs and sugar before adding to the sauce, the eggs are less likely to curdle. If the mixture should curdle, however, quickly whip with a a Dover egg beater till it is smooth. This sauce should be made, cooled, and placed on ice to chill for some time before the fruit is prepared. Just before turning it over the fruit, fold into the sauce the stiffly beaten whites of four eggs; do not stir as this will liquefy the eggs, but fold them in carefully, and have the eggwhites very cold before beating them. Turn into the baking dish on top of the fruit and place the dish in a slow oven for about half an hour; serve at once, while hot, or the soufflé will fall, passing with it cold whipped cream flavored with maraschino and sweetened with sugar.

To serve peaches au naturel, for breakfast, select the very finest of large perfect fruit, mellow without being over-ripe, and, without paring cut them directly across the middle, first marking the skin lightly with the knife to make sure the halves will be exact and the edge clean cut; pull gently apart, remove the stone, (free-stone peaches are best for this purpose,) and fill the cavity with a little mound of confectioner's sugar; the fruit is eaten from the skin with a spoon, like canteloupe, and should be ice cold. The two halves of a peach may be left hanging together by a shred of the skin, and served side by side on the dish; or, after cutting through all but the shred of skin which joins the halves, the stone may be removed, the cavity filled with sugar and the top half fitted onto the bottom again, and served like a whole peach on little fruit plates. Whenever peaches are served with the skin on, the fruit should be scrubbed in water with a soft brush to remove the unpleasant fuzz or roughness, which is very disagreeable to many persons.

Peaches and cream.—Have the fruit very cold, removing the skin and stones and cutting the peach into quarters, or, if not perfect specimens of fruit, into small pieces; turn into glass dishes or sherbet cups, sprinkle with confectioners' sugar and pass with the peaches a pitcher of plain sweet cream. If the fruit is very tart, or a little under-ripe on one side, it is better to cut into bits, turn into a large glass dish, sprinkle generously with granulated sugar and then place the fruit on ice for some time to allow the sugar and fruit juice to form a syrup which seems to soften and ripen the fruit.

Vogue is $4.00 a year by subscription, which includes all the numbers as issued. 11 East 24th Street, New York.

MAGDA TOILET CREAM

the latest pander to discriminating femininity, is a true Cold Cream of Cucumber and Orange Flower, the realization of the ideal in facial preparations and the desideratum of all, from the careless to the most fastidious. Its use at night before retiring, after the cares and exertions of the work-a-day life or the exacting responsibilities of society's demands, makes it the refuge of the busy woman, its delicate touch and soothing influence wiping out that faint tracery, those tell-tale lines that deepen almost in spite of ourselves, bringing woe to the feminine heart and the indiscriminate use of enamels or other equally injurious so-called beautifiers, so loudly vaunted throughout the world.

MAGDA TOILET CREAM contains none of the so-called beauty stuffs which shrivel and rob the skin of its own oil, rather is it a skin food that maintains the beauty of her upon whom it is congenitally bestowed and assists those less favored by nature in acquiring that God-gift.

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Its applications are particularly grateful to the skin after exposure to the sun, wind, or other external influences, in the pursuit of summer sports and games, in yachting, golf, tennis, driving, motoring, bicycling, mountain climbing, sea-bathing, etc., while in conjunction with massage it elasticizes the muscles after all forms of violent exercise.

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WALOHN

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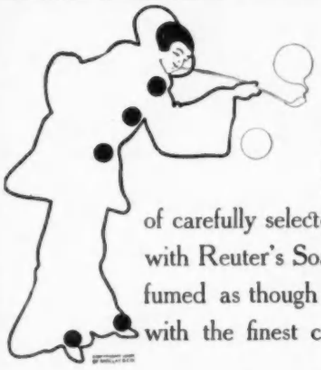

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OUR OFFER
IS AS FOLLOWS

FIRST PRIZES OF $300

To anyone who, on or before 31 August, 1907, sends us one hundred and twenty-five yearly subscriptions to Vogue, at $4.00 a year, we will send return tickets from New York to London, Paris or Berlin; pay hotel bills for two weeks, and give a cash allowance of $70.00 for expenses. If the winner of such a trip prefers, we will send a check for $300 in lieu of the European trip; or we will provide return tickets to any one of the foregoing cities, or to any large city in Italy, Switzerland or Germany, and pay in cash as an expense allowance the difference between their cost and $300. Should the winners be in a position to stay longer than two weeks, they may make any arrangements for doing so they see fit, provided only that the return ticket be used within one year from the date of sailing from New York. Winners of this trip may travel second-class, if they desire, receiving in cash as an extra allowance the difference between the price of a first and second-class passage.

SECOND PRIZES OF $200

To each person who, within the specified time, sends us one hundred subscriptions, we will send a check for $200. We will provide second-class tickets to the European cities mentioned above on similar conditions, should the winner of a second prize so desire.

THIRD PRIZES OF $100

For seventy-five subscriptions, we will send a check for $100.

Should a contestant exceed the number required for a second or third prize, but fall short of the next higher prize number, we will pay for each subscription obtained at the average rate offered for the prize number exceeded —thus, we will pay $248 for 124 subscriptions, and $132 for 99.

BONUSES TO THOSE WHO FAIL TO WIN PRIZES

To those who do not succeed in securing seventy-five subscriptions, but who have sent us fifty or more, we will pay $1.00 for each subscription entered. To those who are unable to reach the fifty mark, we will pay our regular agents' commission of sixty cents apiece.

Every subscription must be accompanied by $4.00 in cash. Renewals of subscriptions already in force will not be counted in prize awards.

To our European readers the reverse of this offer will hold good—i.e., we will give them a trip to New York on the same conditions.

CHANCES OF SUCCESS UNUSUALLY GOOD

Vogue is a particularly easy magazine to canvass for. Most of the leading magazines have been canvassed to death; but this is absolutely the first time in its history that Vogue has ever made a general offer in order to increase its subscription lists.

PEOPLE IN SMALL TOWNS HAVE WON OUR PRIZES

Contestants need not be residents of big cities to win our prizes. A dressmaker in Bradford, Pa., won a trip to Paris in connection with a trial offer which we made to a limited number of persons in order to test our plan, in a surprisingly short time—and Bradford is a city of only 16,000 inhabitants. In fact, it is to residents of small places that Vogue is most useful, for it tells them all about the things that are being worn, done, and sanctioned as proper in the metropolis and the great centres, bringing, in a way, the world of fashion to those who are unable to go to it themselves.

CONTESTANTS HAVE A FREE HAND

Vogue imposes no restrictions in this contest. It simply asks that the subscriptions be new and established as genuine by cash remittance. Contestants may make any arrangements they see fit as to assistants, and share their prizes with others, if they choose. They are also welcome to win as many prizes as they can.

ACCURATE RECORD SYSTEM

Each contestant will be assigned a record number and will be furnished with a booklet containing 125 subscription blanks, with perforated stubs, each blank bearing the contestant's number. These blanks, when signed and forwarded to us, will be entered and filed under their corresponding numbers, and there will thus be no possibility of due credit not being given to the proper person for each subscription sent in. Vogue hopes that no contestant who has once entered will give up until he or she has won at least a third prize; but the stubs of these subscription booklets will be honored at any time on verification at the rates mentioned above; viz.: if less than 50 subscriptions have been sent us, 60 cents each; 50 and more, but less than 75, $1.00 each.

SEND US REFERENCES AS TO YOUR STANDING AND WE WILL ENTER YOUR NAME AT ONCE AS A CONTESTANT. IF YOU CANNOT SECURE ENOUGH SUBSCRIBERS TO WIN A PRIZE YOU WILL BE WELL PAID FOR EVERY ORDER YOU GET. THIS IS A COMPETITION IN WHICH YOU ARE BOUND TO WIN.

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